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UPSTREAM
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PREVIEW
P. 14

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By Ana Sofia Knauf P. 20



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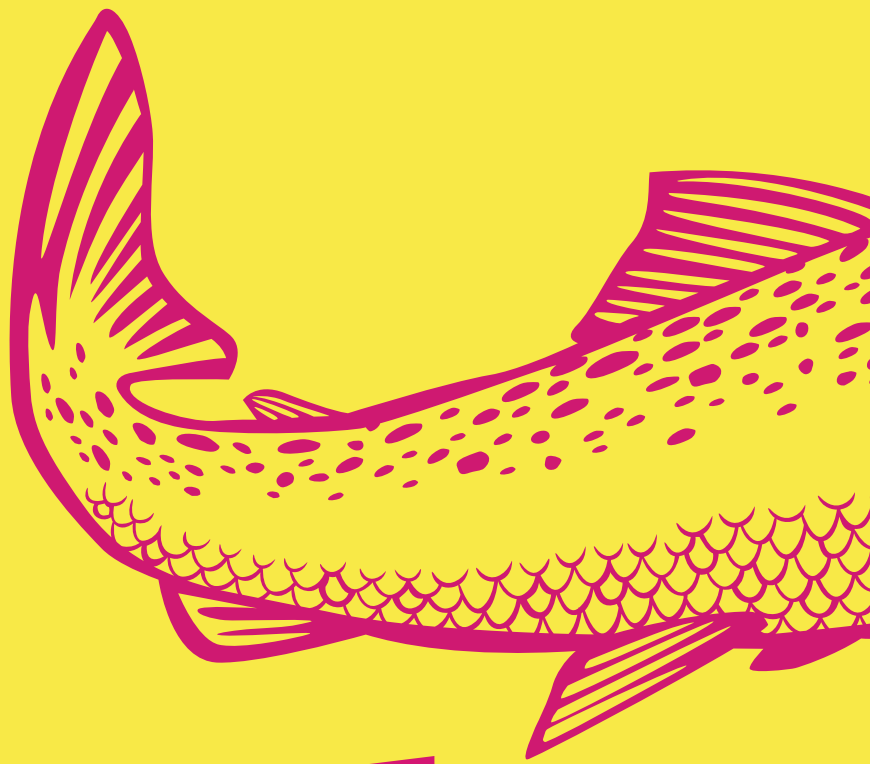
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COVER ART

Butt Island by **KELLY BJORK**
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OPEN CITY

Never go camping (and other lessons from the first Overlook Film Festival); Quiz: What dumbshit thing will Trump say next?; stealing from a child ... page 7

NEWS

Proposed low-barrier homeless shelter riles Little Saigon residents; local news roundup ... page 9

WEED

The simple tweak to federal cannabis law that could change everything ... page 13

FEATURES

Will Paul Allen's Upstream Music Festival be a fun chance to see local bands or a sign that Seattle truly is over? ... page 14

First Amendment fight: What do Ann Coulter and the ACLU have in common? ... page 20

SAVAGE LOVE

His girlfriend asked him to make out with another guy, he did, and now she questions whether he's really straight ... page 25

THINGS TO DO: ARTS & CULTURE

The Stranger suggests *Punishment Park* at Northwest Film Forum, Translations Film Festival, Dakota Gearhart at Glassbox Gallery, Red May on Capitol Hill, and more ... page 27

THINGS TO DO: CINCO DE MAYO

... page 33

THINGS TO DO: MUSIC

The Stranger suggests the Cave Singers at Crocodile, Debacle Fest in Columbia City, Young Pioneers at Slim's Last Chance, Lusine at Neumos, and more ... page 37

MUSIC

The Magnetic Fields' *50 Song Memoir* is a glorious letdown ... page 45

THEATER

UW School of Music offers a rare performance of Harry Partch's *Oedipus*; *Point Break Live!* returns to Seattle for one night only ... page 47

BOOKS

Patricia Lockwood's howlingly funny family portrait, *Priestdaddy* ... page 49

FILM

The *Guardians of the Galaxy* return... with their feelings ... page 51

CHOW

Best bets for Seattle Beer Week; the beer "haze craze" has hit local breweries ... page 52

PERSON OF INTEREST

Warren Etheredge, storyfinder ... page 54

FREE WILL ASTROLOGY

Be calm but calculating in setting your intention ... page 55

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OPEN CITY



TIMBERLINE LODGE It played the *Overlook Hotel* in *The Shining*.

Never Go Camping And Other Lessons from the First Overlook Film Festival

BY SEAN NELSON

I don't know what the weather was like in Seattle last weekend, but as the rattling shuttle bus began to climb the slope of Oregon's Mount Hood, up the winding, narrow fistulas of US Route 26, as seen in Stanley Kubrick's *The Shining*, the snow changed from a sparse little rumor to a dense, sky-blurring reality. To calm myself, I quietly hummed Wendy Carlos and Rachel Elkind's opening title score. It was the right note.

Then, at the top of the rise, in the lobby of the majestic Timberline Lodge—built in 1936–37 by the Works Progress Administration, according to a legend carved into a stone by the entrance—they were playing Roy Noble's rendition of “Midnight, the Stars and You,” from the *Shining*'s creepy final sequence, on a loop. An excellent touch. But this wasn't meant to be a Stanley Kubrick convention (though I would indeed be interested in attending such a gathering). I came here to get scared in the present tense.

The occasion was a horror film festival housed entirely at the Timberline Lodge, which Kubrick chose as the exterior for the accursed hotel in his 1980 masterpiece, hence the name: The Overlook Film Festival. Four days of not-yet-released horror films, immersive solo theater experiences (torture, dead naked bodies, and masturbation were themes), interactive games, virtual reality, live radio productions, and a tribute to the great Roger Corman, all in a remote setting synonymous with being ax-murdered by a psychotic writer who may also be a ghost.

You can keep your island getaway—this is my kind of vacation.

When I read about Overlook, I theorized that a film festival consisting exclusively of dread, shock, violence, despair, and brutality would be far more likely to reflect the world we actually live in now than a more conventional festival.

The first film I saw confirmed my suspicions.

Set in a no-laws prison camp on the other side of a wall built between Texas and Mexico, *The Bad Batch* is one of the most astonishingly fucked-up, dark, brilliant, cynical, and secretly optimistic films I have ever laid eyes on. In a way, almost every movie is about survival, but this one is about survival on a species level, about the biological necessity of empathy, and also about human beings eating each other because there's simply no other food. Even though the film is massively difficult to watch at times, it also felt important. Also important: the moral of the brutal, grueling, masterfully crafted Australian nightmare *Killing Ground*—never go camping.

I also saw some lousy films, most notably the rape revenge story *M.F.A.*, and the live radio production “Tales from Beyond the Pale” may have suffered from the fact that it's hard to be eerie in a roomful of people.

On the whole, the inaugural Overlook Film Festival shared a characteristic common to many horror films: It was a great time, but slightly better in theory than in reality. From the outside, the Timberline still looks like a haunted mansion where the elevators gush blood. But inside, it's a ski lodge populated by the last skiers and snowboarders of the season, uncomfortably rubbing shoulders with a bunch of bearded, bespectacled horror nerds. Also, it turns out that conference rooms don't make for great theaters.

But these are petty complaints in the face of the much larger pleasure of the concept, and the place, and the fact that getting utterly terrified by art for several hours at a time is cathartic, yielding a kind of euphoria at the end.

Best of all: There was almost no cell-phone reception at the lodge. For three sweet days, I had limited access to all the real horror right there on the phone in my pocket.

After a while, I almost forgot to look. ■

What Dumbshit Thing Will Trump Say Next?



Last week, during an interview with the *Washington Examiner*, President Donald Trump said something dumber than anything else he's said so far: “You know, the Civil War, if you think about it, why?”

He also seemed to think that Andrew Jackson would have somehow kept that American vs. American war from ever happening. Jackson is the slave-owning, Native American-hating seventh president who sat in the White House from 1829 to 1837 who was supposed to be removed from the \$20 bill because of his rather expansive record of atrocities (to be replaced by abolitionist Harriet Tubman). Of course, with a Jackson-worshipping Trump in office, Jackson's eviction from the bill now seems pretty unlikely (and is currently “up in the air”).

So what lame thing will Trump say next? Take our quiz:

1. “World War II, that was a very big war, and Pearl Harbor, I mean, how does the United States get bombed on its own turf? FDR wasn't paying attention, that could have been avoided, that wouldn't have happened under my great

administration.”

2. “*La La Land*, I saw it with Melania. Tremendous movie. It should have won. I think it should have won. People don't like to think about it, you know, political correctness is a big, big problem. Why didn't it win? People don't like to talk about, but I'll talk about it.”

3. “The Berlin Wall, that wasn't even a REAL wall. Terrible wall. It fell! Now, me, I can build you a fantastic wall... better than any wall, ever.”

4. “How does Susan B. Anthony get all the credit for women's suffrage? Woodrow Wilson, now that's a great man, a wonderful man, a president who should be talked about more for his efforts to help women vote in America.”

5. “The bubonic plague—it was so long ago, nothing like that would happen now.”

6. “Ronald and Nancy Reagan started the war on drugs, but we're going to fight harder, drugs are bad, just terrible, and we're going to make sure our war is so much better.”

7. “The atomic bomb, it was amazing, wasn't it? Really beautiful, the mushroom shape. I mean, sure, some people died, but it's okay now.” ■

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.

STEALING FROM A CHILD

To the twisted fuck-weasel who stole the lights off of the child's seat on my bike outside the Goodwill one sunny Saturday afternoon: You'll be happy to know that you made a 5-year-old boy cry for about 10 minutes. I really didn't know what to say when he asked me, “Why did they do that, Daddy?” Because I can't conceive of any reason to steal from a child. You should know that nothing good will happen in your life as long as you're willing to stoop to such depths. I pity you.

—Anonymous



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NEWS



LITTLE SAIGON *The building where city officials plan to open the Navigation Center.*

THE STRANGER

Little Saigon Revolts Against 24/7 Homeless Shelter

BY ANA SOFIA KNAUF

Little Saigon is constantly bustling. Chinese and Vietnamese eateries dot this historic area for Asian refugees and immigrants. Markets, cultural centers, and small businesses also line the blocks.

But like many other Seattle neighborhoods, Little Saigon, as well as the surrounding Chinatown-International District, is rapidly changing. Plans to redevelop old buildings threaten to displace long-standing restaurants and community services. Seattle transplants looking for cheap rent are filling tiny studios, driving up costs for people who have lived here for decades.

The latest conflict embroiling Little Saigon involves a plan to open the Navigation Center, a 24/7 homeless shelter, in the heart of the neighborhood. Homeless advocates say the plan is long overdue for a city with 3,000 people living unsheltered. But some Little Saigon residents and business owners are revolting against the shelter, claiming city officials never consulted them in the planning process for the long-promised facility.

"This was shoved down our throats," said Teizi Mersai, operations manager at Lam's Seafood Market, which sits a few blocks away from the Pearl Warren Building, where the shelter is slated to go. His argument comes right out of the NIMBY playbook: A new

shelter could invite more crime.

Mayor Ed Murray made the announcement in February that Little Saigon would become home to Seattle's first Navigation Center, which will replace the Operation Nightwatch shelter at 12th Avenue and South Weller Street. Modeled after a center in San Francisco, California, the Navigation Center will stay open at all hours and provide temporary housing for couples, people with pets, and individuals under the influence of drugs or alcohol. The current shelter is open only from 7 p.m. to 7 a.m. and mostly serves homeless men.

Friends of Little Saigon, a neighborhood group opposed to the Navigation Center, responded with letters to the mayor and protests outside City Hall. On April 24, Mayor Murray announced that the project would be on hold "until a detailed plan is vetted and approved by the community."

Since the plan has already been approved by the city, though, the Navigation Center seems all but inevitable. Reports show that

it will be ready to open this summer. Still, Friends of Little Saigon formed a community task force to work with city officials on the project "to advocate for the needs of the [Chinatown-International District] neighborhood and other communities of color facing displacement."



TEIZI MERSAI *"This was shoved down our throats."*

"We're a majority refugee and immigrant community, so we understand the challenge and struggle that communities that are suffering from homelessness [are facing]," said Quynh Pham, an organizer with Friends of Little Saigon. Yet, she added, "it's up to the city to not pick one community over the other."

For planners, locating the Navigation Center near Little Saigon made sense. The neighborhood is just blocks away from the former site of the Jungle, a well-known homeless encampment, and many unsheltered people wander through the neighborhood.

"[The center] can't be in some remote area," said Daniel Malone, executive director for the Downtown Emergency Services Center (DESC), which will operate the shelter.

When asked if the DESC reached out to Little Saigon community members about project plans, Malone said his organization has "not been in the driver's seat" with this part of the conversation but is planning to do some neighborhood outreach.

In an e-mailed statement, Meg Olberding, director of external affairs for the City of Seattle's Human Services Department, said city officials followed typical procedures to choose a site for the Navigation Center. Plentiful unused space at the Pearl Warren Building was one of the biggest factors involved in the city's decision, she said.

Not every Little Saigon resident is upset about the new shelter. "We came here with nothing, but people supported us," said Hanh Tran, 74, a Vietnamese military veteran. "Now it's our turn to give back and support the homeless."

The services provided at the Navigation Center will allow people struggling with homelessness to establish a routine, which is important to help them reintegrate with the rest of the community, said Rang Phan, 86, president of a Vietnamese community group in NewHolly. Visitors should see that homeless people "are in a safe place rather than on the side of the street," he said.

Both men see the plans for the Navigation Center as a "done deal," but they said city officials need to address community concerns without delaying the project further.

"In an area where businesses are managed by moms and pops, and [where] English is a second language, extra effort needs to be made to get the word out," said Mensai, the seafood shop manager.

In community meetings, Mersai told city representatives that he wants increased security patrols through the neighborhood or even for the Seattle Police Department to open a satellite station nearby. Ramping up police presence could help prevent Navigation Center residents, particularly those with substance-abuse problems, from being drunk or using drugs in public, he said.


Malone said shelter staff should be "robust enough" and they will be able to help respond to neighborhood concerns. "If someone calls us saying they're concerned, we think that most of the time we will have the ability to send staff out quickly... and see if it's one of our clients," he said.

The city urgently needs to address chronic homelessness, but it can't do so without consulting with the communities that will be impacted by their remedies, said state representative Sharon Tomiko Santos, who represents the 37th Legislative District, which includes Little Saigon and the Chinatown-International District.

"In some ways, by their lack of process, [city officials] put the Chinatown-International District community and Little Saigon into a position of being villains," she said.

Santos said that communication between city officials and the International District and Little Saigon communities is a decades-long problem. Her late husband, Bob Santos, better known by community organizers as "Uncle Bob," fought for years against projects that neighbors believed would harm the area, including the construction of the Kingdome, Safeco Field and CenturyLink Field, and Interstate 5, which divided the community, causing some businesses to shutter.

"The community has had to fight back to retain the right to exist," Santos said. ■



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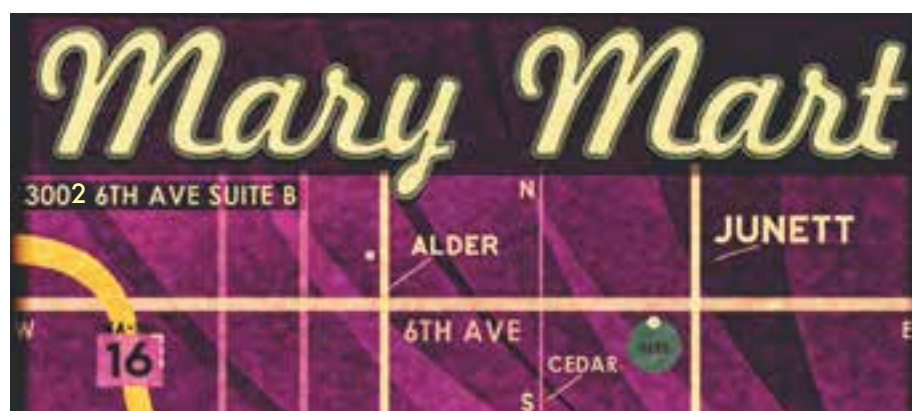
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NEWS SHORTS

BY STRANGER STAFF



STEVEN HSIEH

GRANT CALLS ON MURRAY TO STEP DOWN

Seattle City Council hopeful Jon Grant is the first prominent candidate for local office to openly call for Mayor Ed Murray to step down due to allegations that he sexually abused teenagers in the 1980s. As former director of the Tenants Union of Washington State, Grant clashed with Murray on housing policy and ran against Council Member Tim Burgess in 2015. He won 45 percent of the vote. This year, as Burgess retires, Grant is running for his open council seat and leads in fundraising for that race. Murray has denied the abuse allegations and repeatedly said he will not resign. "I believe our mayor is entitled to due process and should not be tried in the court of public opinion," Grant said in a statement. "However, his actions to publicly attack the character of alleged survivors of abuse only serve to perpetuate rape culture. We live in a society that stacks the deck against survivors of abuse to come out publicly, which perpetuates cycles of abuse and violence. The continued impact of these allegations on our civic culture is toxic." Murray should step down, Grant said, and "address these allegations as a private citizen." HEIDI GROOVER

BLASÉ MAY DAY Seattle police made five arrests on May 1 during a relatively calm celebration of the international holiday for workers' rights. The arrests took place at Westlake Park, where Trump supporters, some clad in knee and elbow pads, faced off with anarchist protesters. But unlike similar gatherings in Berkeley, California, everyone kept their disagreements verbal, at one point sharing a "peace joint." Police dispersed Westlake with little incident. In the Central District, protesters held a "Bloc the Youth Jail" party outside the King County Juvenile Detention Center. Hip-hop artists performed and protesters grilled chicken breasts, while police stood quietly at the ends of the street. Earlier in the day, roughly 2,000 people participated in the El Comité annual march for immigrant and worker rights. Even earlier in the morning, a veterans' formation marched from the Garden of Remembrance to Judkins Park to protest US intervention in the Middle East. THE STRANGER

KING COUNTY RESIDENTS WILL VOTE ON ARTS TAX

On May 1, after a dozen or so moving testimonies, a few anti-zoo diatribes, and hours of extremely tedious deliberation, the King County Council voted to put Access for All on the August primary ballot. If voters pass the bill, which is essentially a 0.1 percent sales tax on nonessential items, King County will provide its residents with the level of access to arts and science organizations

enjoyed by the greater metropolitan areas of Denver and St. Louis. Dozens of regional arts, science, and heritage organizations—including Seattle Symphony, Pacific Science Center, the Museum of Flight, and Holocaust Center for Humanity—have big plans to use the money to supplement badly needed educational programs for the county's 280,000 K-12 students, with a special emphasis on districts serving a high percentage of kids on free or reduced-price lunch. They also want to offer free or deeply discounted memberships to low-income families. A list of amendments, read out shortly before the council voted, reallocated more money to smaller and new community-based organizations farther out in the county, and also increased the amount of oversight required of 4Culture, the county organization to which all these cultural organizations would report. RICH SMITH

WASHINGTON RANKS AS ONE OF THE TOP STATES WITH DRINKING-WATER VIOLATIONS

Washington State sells itself on its forests, mountain peaks, and rivers once rich with wild salmon. When you think of problems with safe drinking water, you might think of an inner-city environment like Flint, Michigan, before identifying Seattle, King County, or Washington State's many rural communities. But according to a new report from the Natural Resources Defense Council (NRDC), Washington State ranks sixth in the nation for the number of safe-drinking-water violations by population. The NRDC report found that issues with drinking-water systems were widespread; nearly one in four Americans are served by water systems that have drinking-water violations, and nine out of every 10 violations faced no formal enforcement actions. According to NRDC staff attorney Mae Wu, rural drinking-water systems often bear the brunt of the violations, many of which take the most serious form of drinking-water violation that exists: health violations. The NRDC report named Washington as the state with the second highest number of health-based violations for surface and groundwater treatment in the country, and the state with the fourth highest number of volatile organic chemical violations. In addition, Washington State was the third-ranked state with the largest number of consumer-confidence violations—the federal rule that mandates that community water systems deliver water-quality information to the people they serve at least once a year. The NRDC stressed that President Trump's "starvation budget" could defund water-system protections even more than they currently are. Rural communities in Washington State could suffer most. SYDNEY BROWNSTONE

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WEED

The Simple Tweak to Federal Cannabis Law That Could Change Everything

BY LESTER BLACK

Attorney General Jeff Sessions has a very clear disdain for weed, so any time a headline combines “Sessions” and “cannabis,” a shock wave goes through the legal weed industry. Last month, news broke that a “Sessions task force will review DOJ cannabis enforcement,” and a lot of people are wondering what that could mean.

It turns out, the task force is not about cannabis specifically—it’s a task force to study crime reduction and public safety, but it will include “a review of existing policies in the areas of charging, sentencing, and marijuana,” according to a memo Sessions sent.

If we take the memo at face value, Sessions is asking for “expertise” and “recommendations” from a “variety of subcommittees,” and I can’t help but have a glimmer of hope that someone on one of those subcommittees suggests one simple tweak to existing law: changing cannabis’s status as a Schedule I controlled substance. Pull pot off the Schedule I list, and suddenly federal cannabis policy becomes much more sensible.

The Drug Enforcement Administration, a unit of Sessions’s Department of Justice, categorizes drugs in multiple tiers according to their alleged dangers and possible medical uses. Cannabis currently joins heroin and ecstasy in the most restrictive category, Schedule I, meaning the federal government considers cannabis has no medical use and a high potential for abuse. Which is crazy, especially considering cocaine, methamphetamine, and oxycodone are considered less dangerous Schedule II drugs.

Rescheduling cannabis to a less restrictive tier of the Controlled Substances Act would change the way millions of cannabis users and business people interact with the federal government.

Lowering it to Schedule II would make it much easier for scientists to study the plant. The Schedule I category makes it extremely difficult for scientists to study any aspect of cannabis, which means scientists know very little about a product that millions of Americans use every day. That’s bad for public health, regardless of whether or not you support people smoking pot. Restricting research is also a terrible idea given how much promise there is in the therapeutic effects of cannabis. It’s beyond a shadow of a doubt that cannabis has a medical value for

certain types of seizure disorders.

Pot’s Schedule I status also ties the hands of state lawmakers. States like Washington have been able to walk the tightrope of setting up regulatory systems for common-sense pot laws, but the DEA’s scheduling of cannabis makes that job extremely difficult. If Sessions is a true conservative, he ought to see the value in having states work as the “laboratories of democracy.”

More than four years have passed since Colorado and Washington legalized pot, and the sky has not fallen on our democracy—instead, our state has gone from locking people up for selling pot to collecting tax revenue from people buying it. But the scheduling status has made the playing field for capitalism’s market forces profoundly uneven. Unfortunately, criminalization of pot had an overwhelming impact on people of color, while legalization has been a windfall predominately for white people. There are very few minorities profiting off this legal pot gold rush.

If you want to open a pot business right now, you must have access to a lot of cash. Lines of credit and loans are rarely handed out by banks to cannabis businesses because the banks have been given no guarantee that they won’t be charged with money laundering for working with a business that sells a Schedule I substance.

Running a cannabis business is also extremely costly because the IRS won’t let these businesses deduct most of the expenses from their operations. That’s because pot businesses are working with a Schedule I substance, so they end up paying a much higher effective tax rate than any other business. But that law applies only to Schedule I and Schedule II drugs. If cannabis dropped to Schedule III, suddenly it would be much cheaper to run a pot shop, allowing a more diverse pool of ownership to enter the industry.

The DEA does not have sole control of how drugs are scheduled in the Controlled Substances Act, and the Food and Drug Administration must sign off on any change, but leadership from the Department of Justice would go a long way in making rescheduling happen. Sessions expects to publish his review and recommendations in late July. Now is the time to encourage your elected representatives to put pressure on the Department of Justice. ■

I II III

Pull pot off the Schedule I list, and suddenly federal cannabis policy becomes much more sensible.

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Whither Upstream?

To Go or Not to Go?



UPSTREAM
Clockwise from top right: Chris Staples, So Pitted, Cosmos, Guayaba, Falcon Sierra, Haunted Horses, Nacho Picasso.

THE STRANGER

If You Do Go, Here Are the Shows We Recommend

BY SEAN NELSON, DAVE SEGAL, AND AMBER CORTES

Two popular ideas about music festivals:

1. They are a fun way to see a bunch of bands you like and maybe discover some new ones while celebrating the hedonistic pleasures of community.

2. They are Walmart—proof of the further decline of a once-unruly strand of culture into a one-stop-shopping excursion for people with too much money and more interest in *seeming* like they're into music than in actually *being* into it.

Both of these ideas are true.

Two popular ideas about Upstream Music Fest + Summit, the new endeavor dreamed up by Paul Allen, which happens in Pioneer Square May 11 to 13:

1. It offers an exhaustive selection of talent, more than 300 bands, most of them local (and all of them apparently being paid), thus serving as a high-profile showcase for Seattle music in a novel setting, and thus might be a fun way to spend the weekend.

2. It's the one-thing-too-many that reveals when a cultural moment has passed its peak—too many bands you can see any time at too high a ticket price; too much emphasis on the myth of a growing music industry and too little sense of clear artistic intention, curation, identity; too great an implicit triumphalism about the scale of Seattle's most recent boom and too little solidarity with the artists and musicians who can no longer afford to rent even a terrible apartment in a crummy neighborhood.

Both of these are true, too. Or at least they're both

equally liable to be true. Which, in a funny way, qualifies Upstream as sort of a perfect snapshot of the bifurcated cultural milieu of Seattle in 2017, in which everyone is suspicious of everyone's motives because the imbalance of power, opportunity, and access is so irremediably vast.

The inauguration of a festival on this scale opens a huge bucket of questions: Will the market bear yet another festival a couple weeks before Sasquatch and a couple months before Capitol Hill Block Party and Bumbershoot? Will Seattle's growing population of tech-industry workers (whom I suspect Upstream was largely designed to serve) have sufficient interest in local culture to go see a centralized cross section of it? Will the combined drawing power of local bands with small-to-moderate individual drawing power be enough to make Upstream feel like an actual festival and not just the latest attempt to import the energy of SXSW to the PNW?

Also: Will they hire good stage managers? Will the sound be okay? Will people come? Will the checks clear? Will it rain? Will it be a total disaster? Does my hair look all right? Here was a Caesar, when comes such another? The answers are unknowable until May 13 or so. What will happen until then? Same thing that always happens: Some people will come. Some people will not. And everyone will complain.

The one thing we can say for sure is that the bill, which is very big, is also very strong. Here are the artists we recommend you check out if you make it down to the festival. (SEAN NELSON)

THURSDAY

BIOME

Young Seattle DJ Biome (Louise Croff Blake) has been a steadfast force for outward-bound minimal techno in sets that have illuminated events like MOTOR, and while opening for international acts like MESH and Bambounou. Technically proficient and possessing deep knowledge of the headiest tracks in the genre, Biome elevates you to psychedelic mind states with her selections. DAVE SEGAL (*Thurs, 11:45 pm, Kraken Congee*)

COSMOS

You'll be hard-pressed to find a more original band than Cosmos. On their latest album, *Moonshine*, they combine a flurry of each band member's personal tastes: hip-hop, jazz, soul, funk, and electronic, joined with lead vocalist Campana's charismatic lyrical style. The resulting sound not only holds together but makes for catchy, fantastic fun. AMBER CORTES (*Thurs, 10:15 pm, House of Sparkling ICE at 109 Washington*)

EMMA LEE TOYODA

With a lo-fi instrumental sensibility and a deep, incantatory voice, Emma Lee Toyoda makes music that only sounds simple. Her

album, *Sewn Me Anew*, is full of rich, complex delights that evoke the kind of private sadness that often translates into unforgettable performances. It also foretells a promising future. SEAN NELSON (*Thurs, 9 pm, Buttnick Building; Sat, 8:15 pm, AXIS 2*)

FABULOUS DOWNEY BROTHERS

Most music that's explicitly "fun" is a chore to endure. However, Seattle's Fabulous Downey Brothers can pull it off with rare aplomb. They're obviously hugely skilled players who just happen to have a predilection for novelty-cartoonish tones and spazzy dynamics, not unlike Devo, Oingo Boingo, or early XTC. But within those parameters, FDB compose naggingly catchy tunes that usually come bundled with several surprises per minute. DS (*Thurs, 10:30 pm, Buttnick Building*)

FALON SIERRA

Falon Sierra's soulful voice draws comparisons to Ari Lennox or Amy Winehouse, but make no mistake: It's her dreamy storytelling flair and quirky twists (like sampling a Lars von Trier film) that prove she's doing her own thing. Also, that girl can *emote*. AC (*Thurs, 6 pm, House of Sparkling ICE at 109 Washington*)

GUAYABA

Guayaba's debut EP, *Black Trash/White House*, sparkled with life—a vivid, genre-bending fusion of Afro-Cuban rhythms, dancehall, and hip-hop. Her previous musical incarnation, Aeon Fux, kicked ass live, so there's little doubt Guayaba will be anything but a dynamic, dance-inducing good time. AC (*Thurs, 7 pm, Kraken Congee*)

SO PITTED

So Pitted play heavy, dissonant, minimalist punk that makes you want to get in trouble with the law. Judging from their dense sound, you wouldn't even know the band is only three people—guitarist Jeannine Koewler, drummer Liam Downey, and lead singer and guitarist Nathan Rodriguez. On stage, Rodriguez has the creepy, beguiling swagger of Marilyn Manson without all the cheesy vampire branding bullshit. AC (*Thurs, 9:15 pm, the Piranha Shop*)

FRIDAY

ACID TONGUE

Get your good ol' fashioned psych rock right here, folks! Freakout Records' own Acid Tongue embrace the California surf and skate scene of the 1960s by making fuzzy, laid-back music worthy of being in a state where weed is legal—just make sure to preboard. AC (*Fri, 10:30 pm, AXIS 2*)

FLYING LOTUS

It's crazy how FlyLo has gone from deep-underground beat surrealist to Kendrick Lamar beatmaker and Thom Yorke collaborator in about five years, but the LA producer has somehow made his quicksilver rhythms and astral atmospheres translate to big outdoor stages—and even KeyArena at 2015's Bumbershoot. Mr. Lotus's high-def, jump-cut electronic sorcery is *fierce*. DS (*Fri, 10 pm, Main Stage*)

PARISALEXA

At only 18, Parisalexa already has the sophisticated voice and performance chops of many musicians twice her age. Her setup is simple—keyboards, vocal loops, maybe a guitar—but the effect is striking and worth listening to every spellbinding word (some of which she makes up on the spot). AC (*Fri, 9 pm, Martyr Sauce*) ▶

Summer Music Festivals at a Glance: What You Get for Your Money

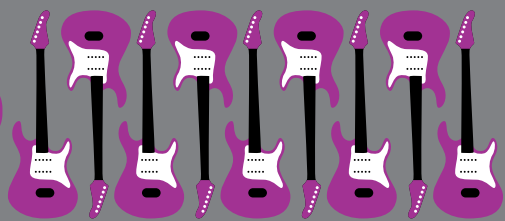
Bumbershoot

September 1–3 | Seattle Center, Seattle

Flume, Lorde, ODESZA, Solange, the Roots, Weezer, Spoon

Number of Bands

90



percentage from Seattle 19%

3 DAY PASS

\$235

VIP 3 DAY PASS

\$425

EMERALD 3 DAY PASS

\$725

DAY PASS [TBD, based on availability]

Timber

July 13–15 | Carnation, WA

Shovels and Rope, Suandra and Starr, Sera Cohoone

Number of Bands 21

percentage from Seattle 71%



BASIC WEEKEND PASS (no camping included)

\$65

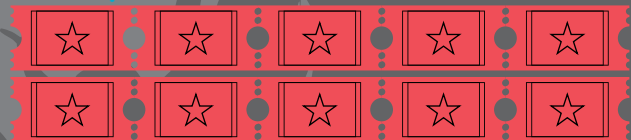
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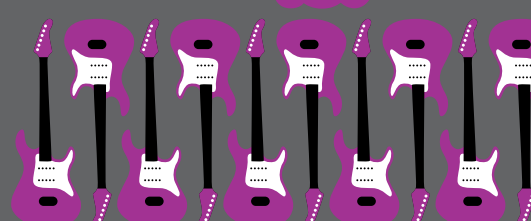


CHBP Capitol Hill Block Party

July 21–23 | Capitol Hill, Seattle

Run The Jewels, Diplo, Lord Huron

Number of Bands 107



percentage from Seattle 61%

3 DAY PASS \$135–\$300



DAY PASS \$60



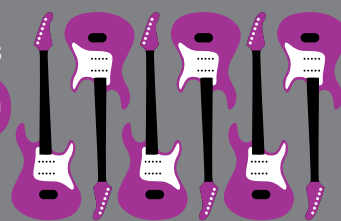
Sasquatch

MAY 26–28 The Gorge, Quincy, WA

Frank Ocean, Twenty One Pilots, Chance The Rapper, The Head and The Heart, MGMT, The Shins

Number of Bands

60



percentage from Seattle 17%

DAY PASS

\$99

3 DAY PASS

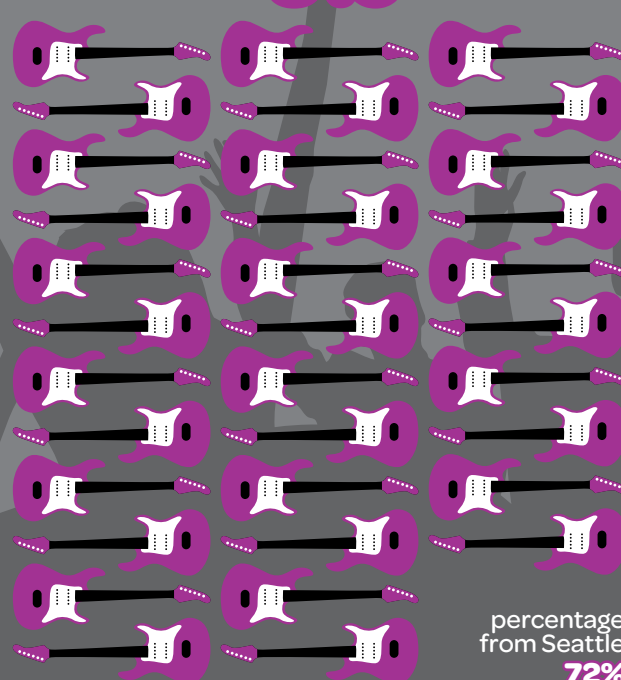
\$295

Upstream

MAY 11–13 | Pioneer Square, Seattle

Flying Lotus, AlunaGeorge, Shabazz Palaces, Snarky Puppy, Dinosaur Jr., Jay Park, Beat Connection

Number of Bands 340



percentage from Seattle 72%

DAY PASS

THURS \$40, FRI \$65, SAT \$65

TWO DAY PASS

\$110

THREE DAY PASS

\$135

TWO DAY SUMMIT

\$225

THREE DAY SUMMIT

\$325

VIP

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SOURCES: bumbershoot.com/lineup2017 | upstreammusicfest.com | lineup.sasquatchfestival.com | timbermusicfest.com/artists-2017 | Madison Bristol, Press Contact, Capitol Hill Block Party

* Each guitar represents approximately ten bands/performers, each ticket represents approximately \$100 * Other genres like comedy, literature, film, theatre, and visual arts are not included.


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MAY 13 | THE NEPTUNE



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EVOLVING [LIVE]
OUT LOUD

FRI MAY 19 | THE MOORE



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SAT MAY 20 | THE MOORE



W. KAMAU BELL LIVE

SAT MAY 20 | THE NEPTUNE



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FLYING LOTUS



THE WHITE TEARS & PEARL DRAGON IS DEAD

I confess: I haven't heard this band, but it marks the return of Pearl Dragon (formerly of Champagne Champagne, among other bands) after five years away. Many more years of following his pursuits have proven that whatever he does is worth paying attention to, so you might want to go welcome him back to where he belongs: in Seattle, on a stage. SN (Fri, 8 pm, the Piranha Shop)

WILD POWWERS

Fans of guitar-driven rock will dig this trio's wily, grungy ways. Each member contributes to the band's immense sound: Jordan Gomes builds full and heavy bass lines, Lupe Flores wails on the drums like there's no tomorrow, and guitarist and vocalist Lara Hilgeman's forceful voice will rip you apart (in a good way). AC (Fri, 5:30 pm, J&M Cafe)

SATURDAY

BAD LUCK

Roughly speaking, drummer Chris Icasiano and saxophonist/loop manipulator Neil Welch are the 21st-century Seattle version of Rashied Ali and John Coltrane. They resurrect fiery, 1960s avant-jazz and update it for modern ears accustomed to experimental electronic music and noise rock. It's a tough job, but somebody's gotta do it. DS (Sat, 9:45 pm, Nordo's Culinarium)

CHIMURENGA RENAISSANCE

With Chimurenga Renaissance, Seattle hip-hop maverick Tendai Maraire and Congolese-American guitarist Hussein Kalonji combine the former's Zimbabwian musical background with high-energy 21st-century rap machinations yielding a fusion of commanding rhymes, complex rhythms, and rich melodies. This is a much more extroverted and party-friendly proposition than Shabazz Palaces (also playing at Upstream, also highly recommended), the experimental hip-hop group to which Maraire contributes percussion and mbira. DS (Sat, 7:45 pm, 88 Keys)

CHRIS STAPLES

It's funny (by which I mean unbelievably frustrating) to realize that you can spend years on a quest for perfect pop songs (the kind with melodies you can't shake and words you feel like you dreamed) only to learn that one of the most reliable practitioners of the form is right here in your own backyard. Seattle, it's time to hoist Chris Staples onto our shoulders and recognize him for the stunning talent he is. SN (Sat, 8 pm, Court in the Square)

DINOSAUR JR.

There's a special place in my heart for the original J Mascis/Lou Barlow/Murph combo before the major-label years took over, but for some reason, I never fully got aboard the reunion train when they got back together in 2007. They have a new album out, *Give a Glimpse of What Yer Not*, but I'm still betting on (hoping for?) a 30/70 mix of new album/nostalgia trip at their live show. AC (Sat, 8 pm, Main Stage)

HAUNTED HORSES

These increasingly grim times call for rock groups that both mirror America's darkness and offer catharsis from it. Behold Seattle's Haunted Horses, whose cantankerous post-punk salvos puncture your malaise even as they magnify your angst, thereby helping you break on through to the other side... while also making you want to break some skulls. DS (Sat, 11 pm, Martyr Sauce)

INGS

If there are ever songs that can lull you into feeling as good as you do when you're watching cat videos, ings brings. But hidden behind her mellow, pretty pop reveries and Joanna Newsom-esque voice are deep ruminations on self-respect, time travel, and, of course, crushes on boys. AC (Sat, 4:15 pm, Court in the Square)

JENN CHAMPION

Having tried on the *noms de guerre* Jenn Ghetto (as a member of the late, lamented Carissa's Wierd) and S, this Northwest veteran now comes to us with an appellation as triumphant as her 2014 album, *Cool Choices*. Not to suggest her songs have abandoned the melancholy nature that made her work so indelible over the years. It's just that now they feel like she's writing about the feelings, mastering them instead of whispering them from the bottom of the well. Her prowess as a writer, player, and singer have become formidable, too. A rose by any other name would rock as hard. SN (Sat, 8:30 pm, Buttnick Building)

JEREMY ENIGK

Here's the thing: Jeremy Enigk's first solo album, *Return of the Frog Queen*, is one of the truly epochal LPs for this region. Released in 1996 after a tumultuous period for his band Sunny Day Real Estate, this surreal collection of chamber-instrument-laced acoustic songs changed the landscape of what Seattle could sound and feel like, ushering in the next 15 years of Northwest music. And the shows at which he debuted this material remain some of the most staggering performances I ever saw. If you don't know the album, you are in for a treat. If you do, you're probably already lining up for this show, at ►

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BRASSTRACKS : CHET PORTER : CLASSIXX (DI SET)
CLIMBING POETREE : DESERT HEARTS MIKEY LION POWERSHIP LEE REYNOLDS MARIS
EDIT : ELECTRIC MANTIS : FALCONS
FORT KNOX FIVE (FEAT. COUP) : GIRAFFAGE : HAYWYRE*
HOODBOI : HOTEL GARUDA : ILL.GATES*
KITTENS : LAFA TAYLOR* : MAD ZACH
MANIC FOCUS* : MANILA KILLA
NASTYNASTY* : OTT : OZZIE : PAPER DIAMOND
PLASTICIAN : PROMNITE : REVA DEVITO
REZZ : SAQI : SHIBA SAN : SOFI TUKKER
SORROW : STÖOKI SOUND : STYLUST BEATS
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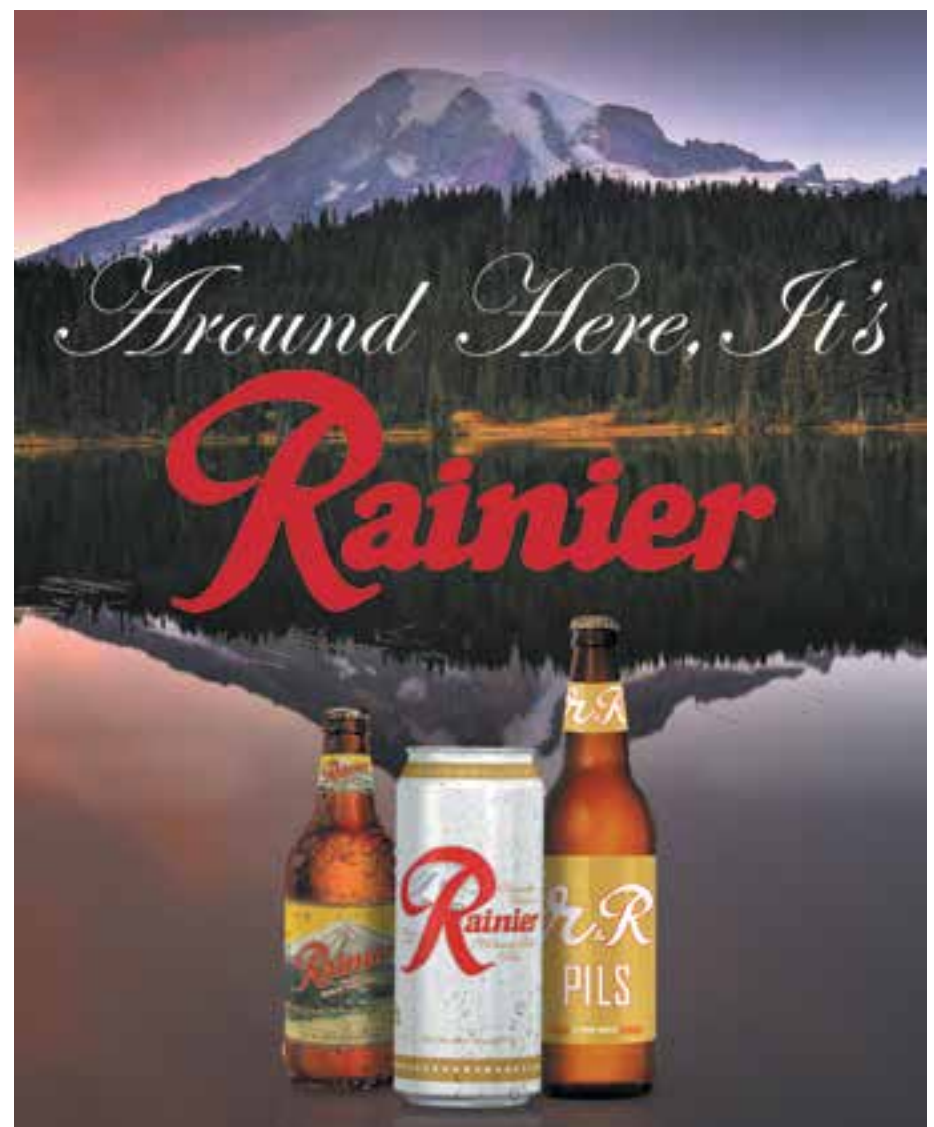
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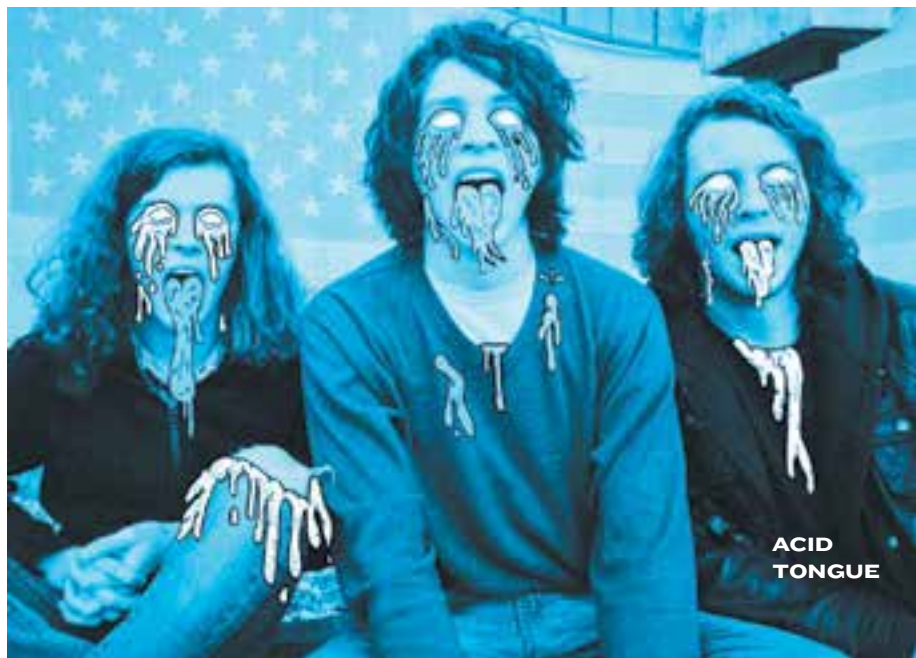
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◀ which Enigk will perform the album in full, backed by Andrew Joslyn and the Passenger String Quartet. SN (Sat, 7:45 pm, Fuel Sports Beer Garden)

JLIN

The reigning queen of footwork (a speedy, maniacal style of dance music born in Chicago, fusing house and jungle, and heavy on looped vocal samples), JLIN is simultaneously the genre's breakout star and an outlier. Her set at 2015's Decibel Festival revealed her mastery of oddly angular rhythms and claustrophobic bass frequencies in tracks that morphed mercurially. DS (Sat, 12:45 am, Comedy Underground)

METZ

If you think that rock should fuck shit up and help listeners release pent-up energy and angst, you should make it a priority to catch Toronto's METZ. One of Sub Pop's most rugged and galvanizing artists, they grind out riffs geared to trigger maximum headbange and wield distortion with the dangerous discernment that dude in *Texas Chainsaw Massacre* did with the titular tool. DS (Sat, 9:45 pm, Fuel Sports Beer Garden)

NACHO PICASSO

There are two—nay, three—things I love about Nacho Picasso. One, you can tell from his sometimes funny, sometimes perverse (sometimes both at once) rhymes that dude gives zero fucks. Two, he blithely raps about cocaine and other vices, providing an antidote to Seattle's sometimes squeaky-clean rap scene. Three, every time I hear that name, I picture Picasso eating nachos. AC (Sat, 10:15 pm, Galvanize Basement)

PYE CORNER AUDIO

Over the last seven productive years, Britain's Pye Corner Audio (Martin Jenkins) has constructed a glittering tower of hauntological techno and beautifully morbid ambient music. His deft touch with melody and eerie moods makes him one of the few producers who can straddle the worlds of the eldritch Ghost Box label and subterranean dance music. DS (Sat, 9:30 pm, Comedy Underground)

QUASI

For more than 20 years, Sam Coomes and Janet Weiss have been conducting a master class in smart, sad, hilarious, emotionally caustic, and politically engaged and enraged rock 'n' roll. If there are catchier melodies in this time zone, please tell them to show themselves. No band offers a better illustration of how much can be accomplished by so perfectly spare a setup, or of the artistic bounty that can come from two people working together for decades. There's never a bad time for

Quasi, but right now they are more welcome than ever. SN (Sat, 9 pm, AXIS 1)

SHABAZZ PALACES

Earth's preeminent hip-hop experimentalists continue their unbeaten streak with the new album *Quazarz: Born on a Gangster Star*. Shabazz Palaces' Palaceer Lazaro, Tendai Maraire, and producer Erik Blood once again nudge hip-hop into a vaporous, sensuous future that's at once "street" and outer space. They bestow rhythms, melodies, flows, and dynamics you've never heard before, and they're all fascinating. DS (Sat, 10 pm, Main Stage)

SILENT SERVANT

Part of the darker-than-thou techno sect known as Sandwell District, LA producer Silent Servant (aka Juan Mendez) forges a severe, pitiless brand of dungeon dance music that makes most other artists in the field sound frivolous and annoyingly optimistic. He understands that the greatest techno minimizes "human" qualities and stresses machinic precision and power. It's war, y'all. DS (Sat, 11:15 pm, Comedy Underground)

SLOUCHER

It's been less than a year since the arrival of Sloucher's *Certainty* EP, and two things have become clear: (1) Those seven songs are in the queue to stay and (2) no other local release since has come close to surpassing the airtight construction, deathless melodies, and swooning connection to the essence of Northwest indie pop. After months of scuttlebutt, tonight marks Sloucher's debut as a Barsuk recording artist. Perfect match. SN (Sat, 6:45 pm, Court in the Square)

SUMMER CANNIBALS

There's no delicate way to say it: This band fucking rules. They play with the punishing urgency of young Superchunk, songs full of power and abandon but also set alight by excellent pop instincts and shrewd songwriting. Their third album, *Full of It*, has been a mainstay since its release last year, and their live shows are exciting in a way rock bands often don't even bother aspiring to anymore. Too bad for those losers. SN (Sat, 6 pm, AXIS 1)

WAYNE HORVITZ'S ELECTRIC CIRCUS

Jazzy, funky Seattle avant-garde keyboardist and Royal Room owner Wayne Horvitz corrals some of the city's most accomplished musicians in order to interpret songs by the astronomically legendary Sly & the Family Stone, Miles Davis, and Sun Ra. If this prospect doesn't excite you, maybe you need reeducating... or at least a slap upside the head. DS (Sat, 11:15 pm, Nordo's Culinarium) ■

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First Amendment Fight

WHAT DO ANN COULTER AND THE ACLU HAVE IN COMMON?

BY ANA SOFIA KNAUF

Let's start with the basics. The First Amendment to the United States Constitution protects Americans' right to free speech, and that's not just about you being able to use your words.

The First Amendment allows people of faith to practice without persecution. It allows journalists to report in the public interest. It allows dissenters to organize and protest. It's what allowed watchdogs to record instances of police brutality, including Eric Garner's killing at the hands of New York police officers. It's what allowed Jonathan Bachman to capture that iconic moment before Black Lives Matter protester Ieshia Evans—standing serenely with open arms, summer dress billowing behind her—was arrested on July 9, 2016, by Baton Rouge police.

Here's what the First Amendment definitely doesn't protect: a white supremacist punching a woman in the face, as we saw in Berkeley, California, during a pro-Trump demonstration on April 15. Violence erupted

between self-described anti-fascist protesters and right-wingers who descended on Berkeley from across the country, ironically under the auspices of a "free speech rally." Both sides wore masks and bore clubs.

All eyes fell on the city again when University of California, Berkeley officials canceled right-wing pundit Ann Coulter's campus talk on April 27 due to safety concerns. (The administration later offered to reschedule her event in May, but Coulter declined.) Two conservative groups claimed in a federal lawsuit that the university was restricting their speech, and Coulter called Berkeley "the graveyard of the First Amendment."

"For the future of our democracy, we must protect bigoted speech from government censorship," David Cole, national legal director for the American Civil Liberties Union, said in a statement criticizing Berkeley's decision to cancel Coulter's event. "On college campuses, that means that the best way to

combat hateful speech is through counter-speech, vigorous and creative protest, and debate, not threats of violence or censorship."

Berkeley, the cradle of the free-speech movement in the 1960s, has seemingly reemerged as the center of a nationwide debate over the delicate balance between free speech and safety. But it's not just our friends in the Bay Area grappling with these questions. The contemporary debate over free speech has also risen out of protests in Washington, DC, Middlebury College, and, yes, Seattle.

We live in crazy times. Far-right agitators—from white-nationalist leader Richard Spencer to recent pariah Milo Yiannopoulos—have sparked renewed interest in what types of speech are protected. Some on the left find themselves wanting to ban, stifle, or prohibit certain types of speech, especially speech they feel has been weaponized for use against historically disempowered communities. Inevitably, this

leads to fights over what “free speech” really means (and what other terms—such as “hate speech,” “incitement,” “fascism,” and “anti-fascism”—really mean).

Before the next go-round in this important and ongoing debate, let’s define some terms.

HATE SPEECH VERSUS FREE SPEECH

On March 2, Charles Murray, a social scientist infamous for his racist and sexist studies about genetic inferiority, was shouted offstage by students, chased around campus, and physically confronted as a result of his talk at Middlebury College in Vermont. In a letter protesting the scientist’s invitation to speak, more than 450 Middlebury alumni wrote that Murray’s presence at the college “motivates eugenics and the genocidal white supremacist ideologies which are enjoying a popular resurgence under the new presidential administration.”

“This is not an issue of freedom of speech,” the alumni wrote. “In this case, we find the principle does not apply, due to not only the nature, but also the quality, of Dr. Murray’s scholarship.” The *New York Times* editorial board later voiced its support for Middlebury president Laurie Patton’s defense of Murray’s right to speak. “Free speech is a sacred right, and it needs protecting, now more than ever,” the board wrote.

This same type of debate has been raging in Seattle. In November 2016, students petitioned University of Washington president Ana Mari Cauce to block Milo Yiannopoulos—most famous for his racist, misogynistic, and transphobic views—from speaking at the Seattle campus at the invitation of the UW College Republicans. After a bitter fight between liberal students who wanted Yiannopoulos banned and campus administrators who said they had an obligation, as a state-funded university, to uphold his First Amendment rights, the former Breitbart editor ended up speaking. On Inauguration Day, he appeared inside Kane Hall as his supporters and protesters clashed outside. Later that evening, an anti-fascist demonstrator was shot by one of Yiannopoulos’s fans. The following day, a UW instructor began receiving death and rape threats online after being videotaped leaving a demonstration the day of Yiannopoulos’s appearance. (After video clips in which Yiannopoulos seemingly condoned pedophilia resurfaced in February, the self-proclaimed “dangerous faggot” has since become a pariah in right-wing circles.)

Were UW and Middlebury officials correct in saying that Yiannopoulos and Murray had a First Amendment right to their awful views?

Yes, say First Amendment scholars and attorneys Erwin Chemerinsky and Ronald K.L. Collins. Yiannopoulos’s and Murray’s beliefs may be abhorrent, they say, but their right to speak is firmly protected by the Constitution.

“It’s a hard pill for progressives to swallow, but hate speech is protected,” said Collins, a UW law professor.

Even when speech is racist, anti-Semitic, or homophobic, it is still protected by the First Amendment. The only exceptions are when speech includes “a true threat, harassment, or destruction of property,” said Chemerinsky, dean of the University of California, Irvine School of Law. A true threat—“something that causes a person to reasonably fear for their physical safety”—is not protected by the First Amendment, he said.

In other words, speech that is seen as hateful, and therefore labeled by some as “hate speech,” is not by itself illegal. And Collins points out that perceptions of “hate speech” can be very subjective. “In many



NOT FREE SPEECH Top: A white supremacist punches an antifa protester in Berkeley. Bottom: An antifa protester punches white nationalist Richard Spencer. Both images show moments where people crossed the line from permissible speech to violence.

respects, ‘hate speech’ refers to people whose lifestyles you don’t agree with,” he said. “The thing we signed on to [the Bill of Rights] says that we’ll protect speech that we find offensive.”

Hate speech evolves into a hate crime only when someone takes physical action or makes a “true threat” against another person or group. Bottom line: As long as a person’s speech does not contain a “true threat,” that speech is protected by the First Amendment.

But that doesn’t bar people from opposing hateful speech, said Collins. “Every time we get up and defend hate speech, we have an obligation to condemn it,” he said.

INCITEMENT

In the weeks leading up to Yiannopoulos’s talk at UW, students and local residents implored university president Cauce to block him from coming to campus because they believed there was a risk of his appearance inciting violence. But to pass the incitement test, said Collins and Chemerinsky, speech must cause “imminent lawless action,” which is notoriously difficult to prove.

This standard was established by the 1969 US Supreme Court decision *Brandenburg v. Ohio*, which reversed the conviction of Ku Klux Klan leader Clarence Brandenburg, who had suggested “revengeance” might need to be taken against those who oppress the white race. Because Brandenburg’s statement did not cause “imminent lawless action,” justices ruled that his hateful speech was still protected by the First Amendment.

The United States has a long history of allowing expressions of free speech that, while they may technically stop short of incitement, seem likely to generate an intense response—or even violence. In 1977, in *National Socialist Party of America v. Village of Skokie*, the Supreme Court ruled, controversially, that a faction of neo-Nazis had the right to assemble and march through Skokie, Illinois, a predominantly Jewish town.

Today, efforts to restrict hateful groups’ rights to speech could be dangerous to

progressive causes and for marginalized communities, said Chalia Stallings-Ala’lima, attorney and president of the Loren Miller Bar Association.

“The problem is that you don’t want to start chipping away at it, even for the best of reasons, because then where do you stop?” she said.

George Lovell, UW professor and political science department chair, echoed this sentiment. “[Free speech] hasn’t just been a weapon for people on the right,” he said. “It’s been a powerful tool for marginalized people, too.” The same right that allowed neo-Nazis to march in Skokie also allowed civil-rights activists, years earlier, to march in places like Selma, Alabama.

The First Amendment also protects people who are protesting against speech they find offensive. For example: Despite what Yiannopoulos’s fans claim, activists demonstrating against the provocateur’s talk at the UW didn’t represent an infringement upon his free-speech rights. Claiming First Amendment protections is a weak shield against legal protest.

There are limits, however. Free speech can be restricted by rules that regulate when, how, and where one can speak. For example, Collins, the UW law professor, explained that a student may not like what a professor is teaching, but still “they cannot get up and yell, ‘You’re a fascist!’ The time and place is inappropriate.”

CRITIQUES OF FREE SPEECH

UW president Ana Mari Cauce explained in a statement that the university’s decision to allow Yiannopoulos to speak on campus was a testament to the university’s commitment to upholding free speech.

But in the digital age, the lines between constitutionally protected speech and threats are easily blurred, said Lovell.

In mid-January, Lovell’s colleague, Jack Turner, was harassed online and over the phone by members of a white-nationalist ►

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site when he wrote a post about his students tearing down neo-Nazi recruitment posters on campus. Although UW officials received reports of the incidents, they claimed there was little the university could do.

"[Harassers] can get away with it because, practically, they're hard to catch and then rhetorically they claim free speech," he said. "The intention of it is to silence people by hiding behind absolutist free-speech claims... My fear is that this will work as a tool of intimidation—that people will see a risk in speaking out or that they will be the next person targeted."

This tactic has been weaponized by people in power, including members of the far right, said Alan-Michael Weatherford and Yasi Naraghi, both UW comparative literature doctoral students. They were harassed online after a video of them taken after an Inauguration Day teach-in demonstration was posted on YouTube and 4Chan. Weatherford received death and rape threats, and alleged he was even followed on campus. Naraghi said she no longer feels safe at UW.

The First Amendment is intended to ensure that everyone has an equal right to speak their mind. However, Naraghi argued, free-speech laws have ended up perpetuating systemic inequity. Conflicting groups such as progressive activists and neo-Nazis are asked to hear each other's sides, she says—even when one side promotes white-supremacist ideals such as creating a white-only nation. From her perspective, UW students should not, for example, have to argue that speech promoting genocide be banned from campus. Although the First Amendment is intended to protect all people, Naraghi said, throughout history, free speech has been a privilege long held by white, educated, and wealthy people—most often, cisgender men.

"One of the ridiculous things about free speech is that it's based in liberal ideas of freedom," said Weatherford. "It makes the assumption that everyone is equal, but free speech has no analysis of power. It's like we live in a vacuum... When those who have more power institutionally are threatening another group, that's not free speech."

However, neither Weatherford nor Naraghi were able to offer a clear method for determining, in a mass society, which particular citizens' speech should be limited because of their perceived power. Naraghi described such regulation, however vaguely imagined, as being a way that "we can escape veering toward authoritarianism." Of course, the centralized arbitration of who has the power to speak is a hallmark of authoritarianism. However, the students seem to be suggesting a more democratic arbiter. Whether that's achievable remains unclear.

WHAT ABOUT THE ANTI-FASCISTS? DO THEY BELIEVE IN FREE SPEECH?

In the fight against the Trump administration's restrictive and racist policies, anti-fascist movements—"antifa" for short—are growing in the protesting world as "coalition politics of the revolutionary left," said Mark Bray, historian and visiting scholar at Dartmouth College.

Looking at the brawl that broke out at the Trump rally in Berkeley on April 15, Bray said mainstream media failed its audience

by declaring the event a "free speech" demonstration rather than unveiling what it actually was: a gathering partially composed of neo-Nazis and white-nationalist groups. "It's clear that the organizers recruited from far and wide, all over the country, to fight," he said.

Historically, said Bray, there is a tendency for "fascists to hide behind the language of free speech and [use it] to obscure and white-wash white-supremacist politics."

The Stranger reached out to local anti-fascist organizers with Emerald City Antifa for comment about the free-speech debate, but they only wrote back: "Fuck off fascist scum!" Instead, we spoke with representatives from the Portland, Oregon-based Rose City Antifa (RCA), who would speak only on the condition of anonymity.

"We believe that liberals mobilizing to defend fascists on free-speech grounds increases interest in

their views by conferring legitimacy on them," RCA wrote in an e-mail. "This plays directly into their organizing goals, allowing them to drive a wedge between their opponents, using free speech as a smoke screen.

By tolerating racism, homophobia,

anti-Semitism, and xenophobia, so-called free speech advocates are complicit in the acts of terror that fascist organizing makes possible."

They continued: "Failing to stop fascists from speaking—that is, giving them the opportunity to organize to impose their agenda on the rest of us—makes you as bad as them... We support self-defense and self-determination above all. What's the purpose of free speech, if not to foster a world free from oppression? Fascists oppose this vision. Thus, we oppose fascism by any means necessary."

But are antifa groups against constitutionally protected free speech?

"The First Amendment and related free-speech laws protect citizens from state interference, not from criticism by the public," RCA continued. "We're not opposed to free speech; we're opposed to enacting an agenda of hate and terror. We target individuals and groups that are organizing along fascist lines."

Based on this explanation, it does sound like the group is in favor of curbing certain types of speech. Bray interprets their position this way: "They're taking seriously the potential threat that fascists and white supremacists organizing can pose. It's not necessarily that [their speech] would result in genocide, but that it could grow to pose a serious threat to people of color, Muslims, Jews, and so forth."

Limiting some types of speech isn't unprecedented. In response to the devastation and trauma Nazis wrought in Europe during World War II, German officials censor certain public displays and some publications put out by extremist organizations, including the Nazi Party. Google Germany even blocks white-nationalist and Nazi websites and doesn't provide search results for websites denying the Holocaust, *Forbes* reports. This type of censorship seems to align more with the antifa cause.

"What we saw with World War II is that assumptions of linear progress are unfounded—things aren't going to get better no matter what," said Bray. "These anti-fascist protesters are putting themselves on the line to make sure these things never happen again." ■

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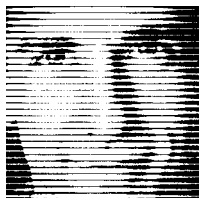
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SAVAGE LOVE

The Leftovers **BY DAN SAVAGE**

Nancy, the tech-savvy at-risk youth, two gimps, Christ on the cross, the Easter Bunny, two weeping women, and the Easter Bunny's smoking-hot leather master took to the stage at Revolution Hall in Portland, Oregon, for a live taping of the *Savage Lovecast* on Easter weekend. Audience members submitted their questions on cards (I take my questions like some of you take your men: anonymously)—but with Rachel Lark and the Damaged Goods and comedian Nariko Ott on the program as well, we didn't get to many questions. So I'm going to answer as many of Portland's questions as I can in this week's column.

We've been sleeping with another couple for three months (first time my BF and I opened our relationship). How do I suggest full penetration with the opposite partner? At this point, we just do oral and that's the "groove" we're in.

Only-oral-with-others may be this couple's preferred groove and the lane they want to stay in. If they're only up for the "soft swap," as it's known in swinging circles, penetration isn't gonna happen. But you should feel free to ask for what you want—at the very least, you'll get some long-overdue clarity about their boundaries.

Is squirting pee? We know that chemically it's similar, but is it REALLY?

I'm tired of this debate, so consider this my final answer: So what if it is pee?

My girlfriend asked me to make out with another guy. Her fantasy. We met a really pretty gay boy at a house party, and so I made out with him. I got hard, and my girlfriend made a huge scene. She says it was supposed to be for her pleasure, not for mine, and she's still angry six months later and constantly questions whether I'm really straight. (I am.) What do I tell her?

Good-bye.

When do you know if it's okay to insert your finger in your boyfriend's butt? Without fear of freaking him out?

After you've applied lube to your finger and his butt—hole—which you're allowed to do only after you've asked him if you can insert your finger in his butt and after he's consented to having your finger in his butt.

I want to try anal, but I am scared of getting poop on my partner. Is an enema enough?

Properly administered, an enema should be more than enough. But with anal as with liberal democracy—a good outcome is not guaranteed. Sometimes you do your homework and your prep, and everything still comes to shit.

I love my man, but we're both tops. What should we do?

Spit-roast very special guest stars if you're in an open relationship, take turns/one for the team if you're in a monogamous relationship, explore and enjoy your non-butt-penetrative options.

How do we play around with opening up our relationship as parents of a 1-year-old? We barely have enough time or enough sleep to keep our own relationship juicy.

Play around in theory for now—lots of dirty talk—and put theory into practice after your kid is a toddler and you've landed a reliable babysitter.

Will you plug stoptrumpswall.org?

Why not?

My girlfriend and I are pretty grossly in love and very affectionate, especially after we've just had sex. Should we make an effort to tone it down a bit around a third we've just fucked around with? Or should we just be ourselves, and if they don't like it, oh well?

Be yourselves—but make an effort to include your third in those oxytocin-infused displays of postcoital affection. Unless your third was inconsiderate or creepy during the sex, or is anxious to go immediately after the sex (a sign you may have been inconsiderate or creepy), your third helped get you to that blissed-out state and deserves to bask a bit in the afterglow too.

Does the toe make a good substitute for the penis?

No.

I have large breasts. My partners are either like, "YAY BOOOOBS!" or they ignore my breasts entirely.

What is it with that? How do I get people to interact with my breasts like they're another nice body part and not a bizarre thing?

By using your words. If there was a way you didn't like to be kissed, presumably you would speak up rather than endure lousy kisses. Same applies here: "I have big boobs, and they're great, and I love them—but 'YAY BOOOOBS!' makes me feel like I'm only my tits, which isn't a nice feeling. That said, I don't want my boobs ignored, either. The sweet spot really isn't that hard to hit—enjoy my boobs like you would any other nice body part." That said, some people really, really like big boobs and it's going to be hard for them to contain their excitement. "YAY BOOOOBS" could be an understandable and forgivable first reaction on their part and an opening that allows you to have a conversation about bodies, consideration, and consent.

Tell my boyfriend to go down on me!

If your boyfriend won't go down on you unless some fag advice columnist tells him to—if his girlfriend asking isn't good enough—then it's you I want to order around (*break up with him!*), not your boyfriend.

My boyfriend is 10 years older than me. Also, he's the first boyfriend I've had in 10 years. I'm used to being single—and while he is great (sexy, amazing, smart), I feel like I'm losing parts of myself. I'm not doing the stuff my prior loneliness made it easy for me to do, creative stuff like open-mic nights. Do we break up?

You're no longer lonely—you've got a boyfriend now—but you still need time alone. Even if you live together, you don't have to spend every waking/non-work hour with your boyfriend—it's not healthy to spend every waking/non-work hour with your significant other. But instead of heading to open-mic night because you're lonely and bored and have nothing else to do, now you're going to go to that open-mic night (and go alone) because you enjoy it, you need the creative outlet, and it's healthy for a couple to have time apart.

Thank you, Dan. Five years ago, I was miserable in a sexless marriage. Tonight I'm here with my fabulous boyfriend and my hot sub. Thanks to your advice!

You're welcome! ■

On the *Lovecast*, special guest Rachel Bloom from *Crazy Ex-Girlfriend*: savagelovecast.com.

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THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week

Find the complete calendar of things to do in Seattle at strangerthingstodo.com [strangerTTD](#) [Stranger Things To Do](#)



Nadeshiko
May 4-6 at Center Theater

JOHN CORNICELLO

PERFORMANCE

Nadeshiko

DON'T MISS Seattle writer and very good actor Keiko Green draws the title of her latest play, *Nadeshiko*, from the Japanese military's World War II-era Nadeshiko unit. The government tasked these women to comfort kamikaze pilots in the days leading up to their suicide missions. Green weaves a historical Nadeshiko narrative in with the story of Risa (Maile Wong), a recently unemployed young woman searching for a job in the gig economy. When she answers a Craigslist ad from a white man who wants to see a young Asian woman perform a sexual favor on a stool in his apartment, she begins her exploration of internet/IRL sex work. Apart from its compelling premise, *Nadeshiko*'s great strength is its cast of complex characters. Green's humor and command of form, and the stellar performances by Mi Kang and Ina Chang, make the drama a must-see. (*Center Theater, May 4-6, 7:30 pm, \$25*) **RICH SMITH**

We also recommend...

...And Starring Claire from Hollywood:

18th & Union, Thurs-Sat, 8 pm, \$18/\$20, through June 3

An American in Paris: Paramount Theatre, May 9-14, \$30+

Cherdonna's Doll's House: 12th Avenue Arts, Thurs-Sun, 7:30 pm, \$25, through May 16

Chitrangada, The Warrior Princess: ACT Theatre, Thurs-Sun, \$30/\$35, through May 20

Cirque du Soleil: Luzia: Marymoor Park, Redmond, Tues-Sun, \$44-\$135, through May 21

Eugene Mirman: Moore Theatre, Thurs May 4, 7:30 pm, \$22.50/\$27.50

French Kiss: Can Can, Wed-Sun, \$20-\$125, through May 28

Here Lies Love: Seattle Repertory Theatre, Tues-Sun, \$93-\$103, through June 4

Lost Falls: Nordo's Culinarium, Thurs-Sat, 8 pm, Sun, 6:30 pm, \$67-\$105, through June 25

The Moonshine Revival Tent Presents:

Carny Girl: West of Lenin, Sun April 30, 7 pm, \$15, through May 21

Ode: West of Lenin, Thurs-Sat, 7:30 pm, Sun, 2 pm, \$25, through May 20

On the Brink: Seattle House Dance

Project: Washington Hall, Sat May 6, 5 pm-midnight, free

Orlando: Glenn Hughes Penthouse Theater, May 3-6, 7:30 pm, Sun May 7, 2 pm, \$10

The People's Republic of Valerie: On the

Boards, May 4-6, 8 pm, Sun May 7, 5 pm, \$25

Richard III: Theatre Off Jackson, Thurs-Sat, 7:30 pm, Sun, 2 pm, \$20, through May 21

The Secret Garden: The 5th Avenue Theatre, May 2-6, \$29-\$121

Complete listings at strangerthingstodo.com

READINGS & TALKS

Red May

DON'T MISS Philip Wohlstetter—a local intellectual who has been part of the Seattle art scene since the early 1980s, when he helped produce one of the first crowd-sourced anythings by means of a computer (a novel called *Invisible City*)—has organized a world-class radical-left festival that will run in the month of May. This thing is big, ambitious, and timely—though Wohlstetter began putting it together long before anyone could believe that Trump would be our next president. The event is called Red May, it will include a bunch of brilliant and noted radical thinkers and artists (Michael Hardt, China Miéville, Joshua Clover, Nisi Shawl, Steven Shaviro, Kathi Weeks, Geoff Mann—to name a few), and it occurs at a

number of popular venues (Northwest Film Forum, Saint John's Bar and Eatery). Go to the stranger.com/events/redmay, look at the rather extensive schedule, and find things (films, exhibits, talks) that catch your eye immediately. (*Various locations, through May 28*) **CHARLES MUDEDE**

Don't miss these Red May events:

Capitalism, Technology, Subjectivity:

Grand Illusion, Sun May 7, 1-5 pm, free

Red May Tour: Luxury for All: Town Hall, Fri May 5, 7:30 pm, \$5

We also recommend...

Angela Flournoy: The Turner House: Central Library, Tues May 9, 3 pm, free

Annie Proulx: Central Library, Fri May 5, 7-8:30 pm, free

Anurag Agrawal: Monarchs and Milkweed: Town Hall, Wed May 3, 7:30 pm, \$5

Beyond Ballet: A Town Hall on the State of Ballet and Diversity: The Phelps Center, Studio C, Wed May 3, 7 pm, free

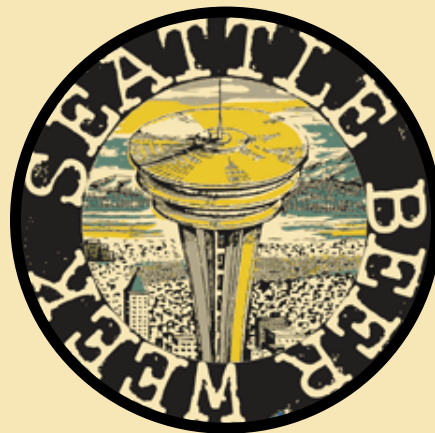
Black Lives Matter: A Conversation with Patrisse Cullors and Jamelle Bouie: Pantages Theater, Tacoma, Wed May 3, 7:30 pm, \$24

Continued ►

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Tue 5/9, 7pm
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Fri 5/12, 7pm
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SATURDAY, MAY 6
• BRUNCH, BURGERS & BAGS @ SAM'S TAVERN - LAKE UNION
• GAMEDAY @ HOOVERVILLE
• FIELD 41 OF DREAMS @ SAFECO FIELD

SUNDAY, MAY 7
• BEER + YOGA @ QUEEN ANNE BEERHALL
SUNDAY FUNDAY @ QUEEN ANNE BEERHALL

MONDAY, MAY 8
WIFFLE BALL HOMERUN DERBY
@ FLATSTICK PUB - PIONEER SQUARE

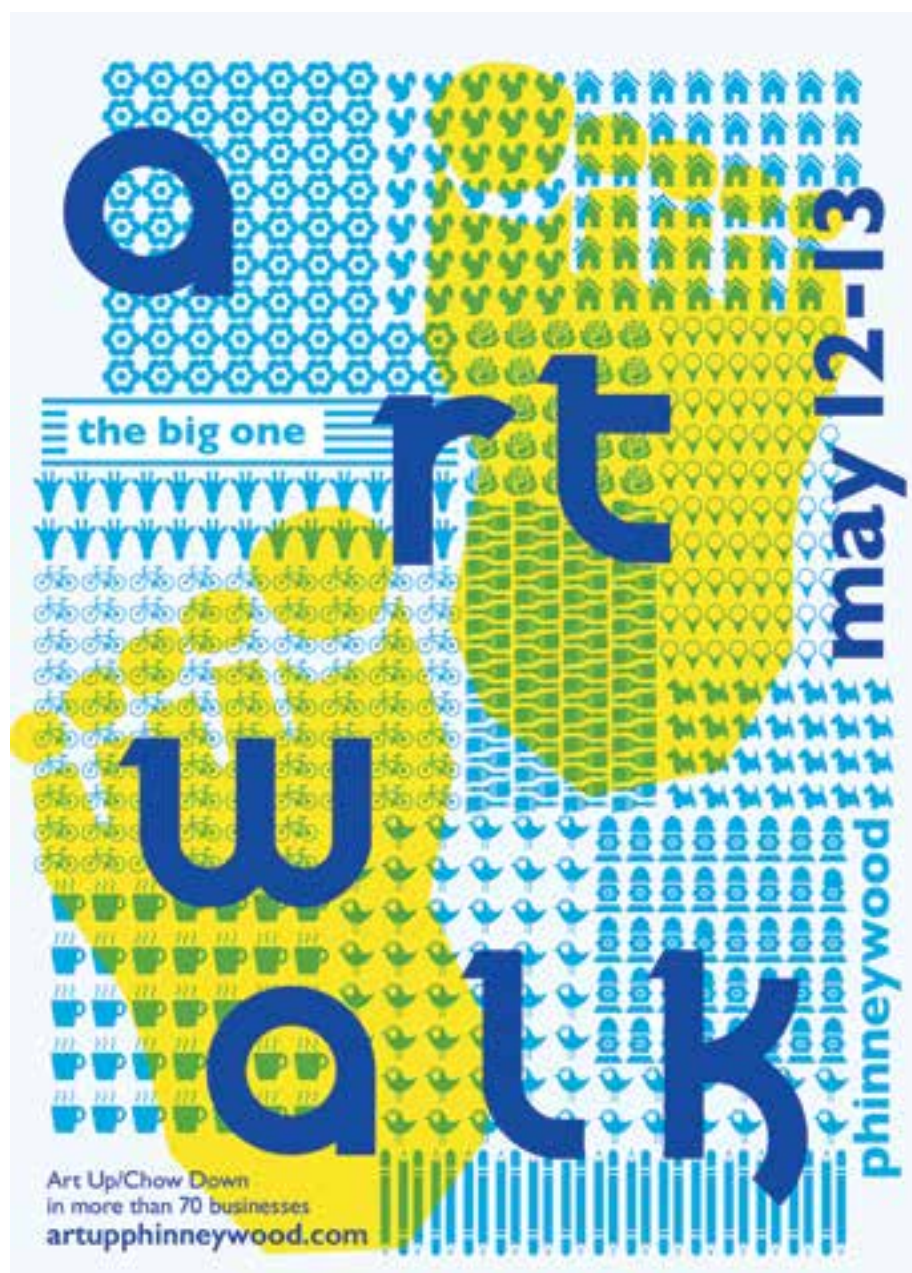
TUESDAY, MAY 9
• FRESH OFF THE FARM DINNER @ DAHLIA LOUNGE
• BEER, BOURBON & BINGO @ COMET TAVERN

WEDNESDAY, MAY 10
ROCKIN BALE BREAKER CONCERT @ NECTAR LOUNGE
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THURSDAY, MAY 11
• TAP TAKEOVER [EAST] @ TAVERN HALL
• TAP TAKEOVER [WEST] @ BEER JUNCTION

FRIDAY, MAY 12
• LUNCH BEERS & SAMBRICHES @ MAMMOTH SANDWICHES
• FRIYAY @ OUNCES

SATURDAY, MAY 13
• REUBEN & FRIENDS INVITATIONAL BEER FESTIVAL @ REUBENS
• BALE BREAKER BOAT BASH @ LAKE UNION AGC MARINA
• LAST CHANCE PARTY @ SAM'S TAVERN - LAKE UNION



THINGS TO DO **ARTS & CULTURE**

Congress for the New Urbanism: CNU 25. **Seattle:** Various locations, May 3-6, \$175-\$775

David Shields with Amanda Knox: University Book Store, Fri May 5, 7 pm, free
History, Conflict and Promise: Civil Rights at the UW: Kane Hall, Wed May 3, 7:30 pm, free, standby only
Israel Story Live: "Melting Pot" Radio Podcast Show: Stroum Jewish Community Center, Mercer Island, Wed May 3, 7:30-9:30 pm, \$25

It Takes A Village: Caring for Our Community's Black Kids: Northwest African American Museum, Sat May 6, 10 am-noon, free

Jack Straw Writers Reading: Jamaica Baldwin, Steph Kesey, Brandon Young, and D.A. Navoti: Jack Straw Cultural Center Front Gallery, Fri May 5, 7 pm, \$5 suggested
Jenny Forrester with Ijeoma Oluo: Elliott Bay Book Company, Mon May 8, 7 pm, free
Julie Salverson with Kathleen Alcalá: Elliott Bay Book Company, Sun May 7, 3 pm, free

Markets and Marketplaces: The New and Not So New Economics of Market Design: Dempsey Hall, Thurs May 4, 6:30 pm, free
Patricia Lockwood: Elliott Bay Book Company, Wed May 3, 7 pm, free

Pod Save America: Showbox Sodo, Fri May 5, 7:30 pm, \$35-\$150

Proxima Centauri b: A World of Possibilities: Kane Hall, Room 120, Wed May 3, 7 pm, free

Reading & Conversation with Rae Armantrout: Open Books, Fri May 5, 7-9 pm, free
Salon of Shame: Theatre Off Jackson, Tues May 9, 8 pm, sold out

Seattle StorySLAM: Various locations, Thurs May 4, 8 pm, \$10

The Seattle Times Presents: Portraits of Homelessness: Central Library, Thurs May 4, 7-8:30 pm, free

Silent Reading Party: Sorrento Hotel, Wed May 3, 6 pm, free

Six Pack Series: How I Got My Groove Back: 12th Avenue Arts, Tues May 9, 7:30-9 pm, free

Unions vs. Trump's Agenda: How Can Labor Take the Offensive?: New Freeway Hall, Fri May 5, 7 pm, \$3

Women You Need to Know: Emily Nussbaum: Town Hall, Thurs May 4, 7:30 pm, \$20-\$80

Word Works: Karen Russell: Washington Hall, Fri May 5, 7 pm, \$12

Complete listings at strangerthingstodo.com

FILM

Punishment Park

DON'T MISS It's the early 1970s, and the war in Vietnam has split the country into two camps: old America and young America. Old America is composed of moms, pops, and cops; young America contains white male intellectuals, black male revolutionaries, and white female feminists. The young are arrested, placed onto military trucks, transported to the desert, and tried by the white moms and pops of America. Every trial ends with a guilty verdict and a mysterious offer: The guilty person can spend years in prison or days in Punishment Park. All opt for Punishment Park, which turns out to be a deadly desert game of hunters (armed) and hunted (unarmed). The hunters are not soldiers, but cops. Dig, the young are chased in the desert by these pigs. Yes, this is over the top. But our current president is over the top, so the movie's hysteria makes sense

for our times. *Punishment Park* is a part of Red May. (*Northwest Film Forum, Wed May 3, 8 pm, \$12*) **CHARLES MUDEDE**

We also recommend...

Anime Movie Festival: Cinerama, through May 3, \$16

Citizen Jane: Battle for the City: Northwest Film Forum, May 5-11, \$12

Citizen Twain with Val Kilmer: SIFF Cinema Uptown, Thurs May 4, 7:30 pm, \$39/\$125

Colossal: Ark Lodge Cinema & Guild 45th

David Lynch: The Art of Life: SIFF Film Center, May 5-7, \$14

The Fate of the Furious: Sundance Cinemas
Free Fire: Sundance Cinemas

Get Out: Sundance Cinemas

Gifted: Majestic Bay & Sundance Cinemas
Harold and Maude: Central Cinema, May 5-8, \$8

I Am Heath Ledger: Pacific Place, Thornton Place & Southcenter, Wed May 3, 7:30 pm

Inland Empire: SIFF Film Center, Thurs May 4, 7 pm, \$14

Kedi: Majestic Bay & Ark Lodge Cinema

Logan: Sundance Cinemas

The Lost City of Z: SIFF Cinema Uptown, Sundance Cinemas & Admiral

My Entire High School Sinking Into The Sea: SIFF Cinema Uptown

Saturday Night Fever 40th Anniversary: Thornton Place, Southcenter & Bella Bottega, 2 & 7 pm

Complete listings at strangerthingstodo.com

QUEER

Translations Film Festival

DON'T MISS Now in its 12th year, Translations (Seattle Transgender Film Festival) is bigger and better than ever, with 70 films spanning 20 countries and two weekends of screenings. The opening-night film is *Free CeCe*, and the after-party features an appearance by activist CeCe McDonald. And there are free events at the Capitol Hill Library and 12th Avenue Arts. Of particular note are screenings of *Criminal Queers*, *Apricot Groves*, and *So Long Suburbia*, as well as a concert by Joe Stevens and a screening of *Die Beautiful* on closing night. (*Various locations, May 4-14, \$0-\$140*) **MATT BAUME**

We also recommend...

Drag Queen Kentucky Derby: Absinthe Brasserie and Bar, Sat May 6, 10 am-2 pm, \$25, 21+

Mimosas Cabaret: Unicorn, Sat-Sun, 1 pm, \$25, through May 28, 21+

Miss Coco Peru: The Taming of the Tension: Re-bar, May 5-6, 8 pm, \$25, 21+

Complete listings at strangerthingstodo.com

SPORTS & RECREATION

Wheels of Fortune Female Skateboarding Showcase

DON'T MISS The eighth annual Wheels of Fortune—a weekend-long skateboarding festival that celebrates female and nonbinary skaters—is here, and it kicks off with an evening of lady skate videos on the big

Continued ►



Stranger Things To Do's

Guide To The

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- » Complete Showtimes and Ticket Links
- » Descriptions and Trailers for Every Film
- » Critics' Picks and Reviews

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THINGS TO DO **ARTS & CULTURE**

screen and female-focused art at Fremont outdoor retailer Evo. Whether or not you give two shits about skateboarding, if you are a woman/nonbinary person or you have a daughter/nonbinary kid, you should come and stay for Lacey Baker's section in *Quit Your Day Job*, so you and your wee one can see firsthand how false the insidious narrative that certain activities are "too tough" or "too physically demanding" for women really is. Then you should buy some raffle tickets, because you could win various skate packages for your future shredder and restaurant gift cards for your future hunger, all while helping Skate Like a Girl keep up its admirable mission of creating an "an inclusive community by promoting confidence, leadership, and social justice through the sport of skateboarding." Also, they promise food and a 21+ bar, but make no mention of what food is on offer. If it's terrible or if the hungry, broke skaters have already gobbled it all up by the time you arrive, you're right next door to Joule, the Whale Wins, Thackeray, Manolin, and even the unfathomably tasty fish 'n' chips at the good old Pacific Inn. (Various locations, May 5-7) **TOBIAS COUGHLIN-BOGUE**

SEATTLE BEER WEEK

We recommend...

The Ales to #EndALZ: The Dane, Sat May 6, 6-9 pm
Beer + Yoga: Queen Anne Beerhall, Sun May 7, 10 am-noon, \$20/\$25
Brothers Grimm Puppet Show: Rhein Haus, Sun May 7, 12-3 pm, free
Brunch, Burgers & Bags: Sam's Tavern, Sat May 6, 11 am-2 pm, free
Can You Handle My Randall?! The Pine Box, Tues May 9, 5-9 pm, free
Cellar Sour Tasting: Bottleworks, Mon May 8, 6-8 pm
Hangover Breakfast at 5 Point: 5 Point Cafe, Fri May 5, 8 am-noon, free
Pine Box Beer Can Derby: The Pine Box, Sat May 6, 2-6 pm, free
PNW Beer Buck-Hunter Tournament: Comet Tavern, Mon May 8, 6-8 pm, free
Rye Fest: Reuben's Brews, Sat May 6, 11 am-1 pm, free
Seattle Beer Week 2017 Official Kickoff: Flatstick Pub Seattle, Thurs May 4, 4:30-6 pm, free
Trivia Night: Watershed Pub & Kitchen, Tues May 9, 6-10 pm, free
Wiffle Ball Home Run Derby: Flatstick Pub Seattle, Mon May 8, 6-9 pm
Women In Beer: The Pike Pub at Pike Brewing Company, Mon May 8, 5 pm, sold out

Complete listings at strangerthingstodo.com

ART

Dakota Gearhart: *Tank Hypnosis*

DON'T MISS Multimedia artist Dakota Gearhart operates in the gaps between people, plants, animals, and objects, asking, "What unites us?" In *Tank Hypnosis*, Gearhart answers that question with water, creating a world of video, sculpture, and images featuring "hypnotherapy aquascapes" that offer models of self-care in an increasingly toxic world. Working with aquariums and feeder fish, Gearhart calls on her own experiences with sensory-deprivation tanks, technical diving, and municipal wastewater to make visible the watery systems that envelop and intimately

connect us. (And yes, she's a water sign.) (*Glassbox Gallery, opening reception Thurs May 4, 7-10 pm, Tues-Sun, free, through June 3*) **EMILY POTHAST**

We also recommend...

ART EVENTS

First Thursday Art Walk: Pioneer Square, Thurs May 4, free

MUSEUMS

African Renaissance: Seattle Art Museum, Wed-Sun, \$25, through July 16
Chris Maynard: Featherfolio: Bainbridge Island Museum of Art, free, through June 4
Divine Ammunition: The Sculpture of Al Farrow: Bellevue Arts Museum, Wed-Sun, \$12, through May 7
Inye Wokoma: An Elegant Utility: Northwest African American Museum, Wed-Sun, \$7, through May 28
Jennifer West: Film Is Dead...: Seattle Art Museum, Wed-Sun, \$25, through May 7
MOTHA and Chris E. Vargas present: Transhirstory in 99 Objects: Henry Art Gallery, Wed-Sun, \$10, through June 4
Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection: Seattle Art Museum, Wed-Sun, \$25, through May 23

GALLERIES

Alan Lau: Farmer's Market/ Harvesting Peaches From the Other Planet: ArtXchange, Tues-Sat, free, through May 27
Amanda McCavour: Room: METHOD, Fri-Sat, free, through June 10
Artemio Rodriguez: La Loteria and Other New Works: Davidson Galleries, opening reception Thurs May 4, 6-8 pm, Tues-Sat, free, through May 27
Arturo Artorez: Vermillion, Tues-Sun, free, through May 6
Ayana V. Jackson: Dear Sara: Mariane Ibrahim Gallery, Wed-Sat, free, through May 20
Daniel Carrillo: Studio Visit: Greg Kucera Gallery, Tues-Sat, free, through May 27
Erin Kendig: Forest and The Trees: Ghost Gallery, Wed-Sun, free, through May 7
Joe Rudko: Basic Techniques of Photography: Greg Kucera Gallery, Tues-Sat, free, through May 27
Julie Alexander: Created Compost: The Alice, Sat May 6, 12-7 pm, free
Kathy Liao: Lingering Presence: Prographica / KDR, opening reception Thurs May 4, 6-8 pm, Tues-Sat, free, through July 1
Minerva Cuevas: Hedreen Gallery, Wed-Fri, free, through May 20
MSHR: Nested Transmuter Cycle: Interstitial, Sat, free, through May 27
Path With Art: Housing as a Human Right: Columbia City Gallery, Wed-Sun, free, through May 14
PCNW 21st Juried Exhibition: Photographic Center Northwest, Sat-Thurs, free, through June 11
Red May: INCA, Wed-Sat, free, through May 10
Robert Pruitt: Planetary Survey: Prographica, Tues-Sat, free, through April 29
Salish Sound Waves: Stonington Gallery, opening reception Thurs May 4, 6-8 pm, free, through May 28
SAM Gallery: Ryan Molenkamp: Washington State Convention & Trade Center, free, through Aug 15
Singularity Now: ArtXchange, opening reception Thurs May 4, 5-8 pm, Tues-Sat, free, through June 24
Stanza: Push/Pull, free, through May 16

Complete listings at strangerthingstodo.com

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THINGS TO DO CINCO DE MAYO

Find even more events at strangerthingstodo.com.

FOOD & DRINK

Amber Seattle's First Annual Cinco De Mayo Party

Don Julio margaritas for \$10, half-priced Don Julio tequila shots, taco platters, and a DJ spinning salsa, Latin, hip-hop, and Top 40 are all promised at Amber. *Amber, Fri May 5, 7 pm-2 am, free.*

Cedar de Mayo // Pre-Cinco De Mayo Celebration

This Cinco de Mayo pre-fiesta promises boozy drinks and Latin/tropical beats from the Zookeeper. *Cedar Room, Thurs May 4, 9:30 pm-1:30 am, free.*

Celebrate Cinco de Mayo on Madison!

Join the BottleNeck Lounge and Two Doors Down for a Cinco de Mayo extravaganza featuring scratch margaritas, tacos carnitas, house-made tortilla chips, guacamole, pico de gallo and an array of tequilas. As a special treat, Bad Jimmy's Habanero Amber Ale will be available on draft. Another reason to go is the debut of the "Ghost Chile Burger," just in case you like it hot. *Two Doors Down, Fri May 5, 4-11:55 pm, free.*

Cinco de Beer-O

Head to Ounces Taproom & Beer Garden to ring in both Cinco de Mayo and Seattle Beer Week. There will be three locally brewed Mexican beers on tap and food specials from the Kiss My Grits food truck. *Ounces, Fri May 5, 5-10 pm, free.*

Cinco de Mayo at Little Water Cantina

Celebrate Cinco de Mayo with Little Water Cantina and KEXP's DJ Chilly, host of the Latin music show "El Sonido." There will be \$5 drink specials all day long and an outdoor bar featuring 100% Exotic

tequila and Mezcal Amaras. *Little Water Cantina, May 5-6, 11:30-1 am, free.*

Cinco de Mayo at Lunchbox Laboratory

Head to any of Lunchbox Laboratory's locations for drink specials including the "Up 'til Sunrise" (with Hornitos Reposado, pineapple juice, OJ, lemonade and a splash of grenadine on the rocks), the "Teeny Weeny Tequini" (with Hornitos Reposado, muddled limes, agave syrup, and triple sec), and the "There's Something About Maria" (with Hornitos Reposado, Demitri's Bloody Mary mix, tomato juice, muddled limes, muddled jalapeño, and a fried jalapeño wrapped in bacon garnish). *Lunchbox Laboratory, Bellevue, May 5-7.*

Cinco de Mayo at Suite

Tacos, tequila, a piñata, and circus acts (at 8:30 pm) all await you in this Bellevue lounge. Stay on for a set by their resident DJ. *Suite Lounge, Bellevue, Fri May 5, 11:30-2 am, free.*

Cinco De Mayo Block Party at Greenlake

Heaps and heaps of Mexican food, margarita drink specials, and beer are yours for the (over) consumption at this bash at Tacos Guaymas. There's something for those with a competitive nature, too: A jalapeno-eating contest, plus prizes and giveaways. All this joyful spring madness will be accompanied by DJs and live music, including Revolver Rock, Los Volcanoes Lucha Libre League, and Latin Rose. *Tacos Guaymas, Fri May 5, noon-2 am, free.*

Cinco de Mayo Fiesta In Seattle

Come join Mezcales Bar & Grill for its very first Cinco de Mayo fiesta, complete with the following specials: \$4.50 house margaritas, \$3 beer, \$5 blue margaritas, \$6 Micheladas, and \$1 tacos. *Mezcales Bar & Grill, Fri May 5, 4 pm-midnight, free.*

Cinco de Mayo On Alki

Join Alki staple El Chupacabra for tequila, Mexican food, and a killer view of Alki Beach. Plus, DJ Edison will be spinning records. *El Chupacabra, Fri May 5, 11:30 am-11:59 pm, free.*

Cinco de Mayo Party Cruise

Your ticket to this Cinco de Mayo party cruise offers one drink ticket for house wine or beer, access to a taco bar station, and desserts. (You can, of course, purchase more drinks—like margaritas and Mexican beers—on the trip.) *Waterways Cruises, Fri May 5, 7:30-9:30 pm, \$42.*

Cinco de Mayo Salsa Cerveza Release

Join Floating Bridge for a Cinco de Mayo celebration taking place in tandem with their newest brew—a "Salsa Cerveza" ale brewed with tomatoes, jalapeños, cilantro and lime (served with a side of tortilla chips). The Floating Bridge team only brewed one keg, so get there early (starting at 3) to partake. *Floating Bridge Brewing, Fri May 5, 3-10 pm, free.*

¡Fiesta 5K Olé! & Taco Truck Challenge

Run a sweet little 5k around pretty Volunteer Park and Capitol Hill—or, if you're too hungover, just come for the fleet of competing taco trucks and the beer garden (free for race participants; the garden is \$5 for non-competitors). Registration fees will benefit the Seafair Foundation. *Volunteer Park, Sat May 6, 9 am-5 pm, \$25-\$50.*

Third Annual Madness de Mayo Bartending Competition

Calling all Capitol Hill bartenders: for the third year in a row, Poquitos will host this boozy battle in which bartenders from opposite sides of the Hill will compete for the title of best bartender. The winner

Continued ►



Cinco de Mayo
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will take home a prize package worth \$500, and for the onlookers, drink specials will flow abundantly. Come cheer on your favorite neighborhood bar at this showdown of epic proportions. *Poquitos, Wed May 3, 3-10 pm, free.*

MUSIC

Alma y Azúcar: Cinco de Mayo Fiesta

Latin rhythm duo Alma y Azúcar will celebrate Cinco de Mayo with this evening of cha cha, bossa nova, Latin jazz, rumba, son, and salsa with contemporary influences. *The Royal Room, Fri May 5, 8 pm, free.*

Bobby Medina: Cinco de Mayo Extravaganza

Bobby Medina and Mariachi Mexico will take on Herb Alpert's classic album *Whipped Cream & Other Delights*, among other hits, for an evening of Latin-inspired instrumental pop, with retro brass and '60s soundtrack notes. *Triple Door, Fri May 5, 7 and 9:30 pm, \$30/\$35.*

Cinco De Mayo at The Anchor

The Anchor will mark Cinco de Mayo with merch and drink ticket giveaways and the hiphop talents of the Free Love Project, plus Jerry Attrix, the Introverts, and Bunk Foss. *Anchor Pub, Everett, Fri May 5, 8 pm-2 am, \$5 suggested donation.*

Cinco De Mayo Fiesta

Head to the Cuff for beer, tequila, tacos, and dance beats by Dana Dub at this cavernous gay bar. *Cuff, Fri May 5, 10 pm-3 am, free.*

Cinco de Mayo Hip Hop Boat Party

There are not one but TWO Cinco de Mayo boat parties on Lakes Union and Washington. This one's focused on hiphop, mashups, and Top40, but retains the Cinco de Mayo theme. *The Spirit 76, Fri May 5, 9 pm-1 am, \$20-\$100.*

Cinco de Mayo Latino Boat Party

Shake it on two separate dance floors to pan-Latin mixes, including reggaeton and twerky rhythms with DJ Precision, or live salsa/cumbia/

regional Mexican music with Destino Musical Live and DJ Geo. Dress up and board "Seattle's only Floating Nightclub." 21+ only. *The Islander Cruise Ship, Fri May 5, 7-11:30 pm, \$25-\$100.*

Festival Cinco de Mayo en Wild Waves

Celebrate Mexico's victory over the French at the Battle of Puebla with Wild Waves' rides and a host of musicians, including Banda Troyana, Helen Ochoa, La Creación, and Los Grandes de Tijuana. *Wild Waves, Federal Way, Sat May 6, 11 am-7:30 pm, \$12-\$15.*

★ Moon Hooch, Cumbieros, DJ Solid**Sound: Cinco de Mayo Dance Party**

Moon Hooch are a Brooklyn trio with a rather distinctive instrumental lineup and a sound that they've dubbed "cave music," like house music but "more wild, more jagged, more free, more natural to live in." (There are also some post-jazz, alt-rock, and indietronic influences in there, too.) James Muschler keeps the driving, mostly danceable beats steady while his bandmates juggle horns, trading off on experimental support and John Zorn-like solos. Mike Wilbur (tenor sax, synths, occasional vocals) and Wenzl McGowen (tenor and baritone sax, contrabass clarinet, tubes, electronic wind instrument synthesizer) are pretty epic showman, too; they don't just play, they writhe and rage across the stage, and have a knack for wringing unrecognized noises from their respective instruments. *LEILANI POLK Nectar, Fri May 5, 8 pm, \$14/\$18.*

Windermere Cut Party

Seattle's "biggest Cinco de Mayo party" (they say) doubles as a celebration of the opening of the Windermere Cup rowing competition. Dance to the Lovejacks and Spike and the Impalers in the beer garden and enjoy fare from food trucks. *Montlake Bridge, Fri May 5, 6-10 pm, \$20.*

DANCE

Seattle Bachata Festival 2017

Dance slinky bachata and kizomba with expert class leaders and performers, like Ruben Ochoa, Cesar Gueretty, and Eduardo Sanchez of Latin Rhapsody.

There's even a special tequila tasting on Cinco de Mayo. *Salsa N' Seattle Dance Studio, May 5-7, \$20-\$155.*

COMEDY

Cinco de Mayo Fiesta de Funny

Laugh your way through Cinco de Mayo with Jose Bolanos of Brooke & Jubal in The Morning plus Cris Rodriguez. Hosted by Todd Kirkwood. *Hard Rock Cafe, Fri May 5, 9 pm-midnight, \$10/\$15.*

COMMUNITY

12th Annual Cinco de Mayo Celebration

Join El Centro for a chance to celebrate Mexican culture and heritage, and also to celebrate its new outdoor stage in the South Entrance with a ribbon-cutting ceremony. Other activities will include a tianguis/bazaar, music, food for purchase, resource booths, children's activities, storytelling, and more. Enjoy live music by Fuerza "M" from 12 pm - 2 pm and Banda Vagos from 2 pm - 4 pm. True to the center's mission of inclusiveness, all attendees are invited to participate in the "Desfile Cultural" parade, in which everyone wears their own traditional dress. The goal is to celebrate "racial diversity and unity in our community." *El Centro de la Raza, Sat May 6, 12-4 pm, free*

Cinco de Mayo: Mariachi Music and Folklorico Dancing

This Cinco de Mayo celebration promises mariachi music, folklorico dancing, and a bake sale, and will raise money for the Northwest Immigrant Rights Center and El Centro de la Raza. *Bal-lard High School, Fri May 5, 6:30-8 pm, By Donation.*

Cinco de Mayo Carnival

For a carnival, county fair-style Cinco de Mayo, head to the Evergreen State Fairgrounds and take in vendors, rides, tacos, drinks, music, a horse show, NASCAR racing, a car show, a "farmer for the day" activity, and more. *Evergreen State Fairgrounds, Monroe, May 5-7, free.*

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THINGS TO DO MUSIC

Noteworthy Shows This Week

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WEDNESDAY 5/3

Vieux Farka Touré, Clinton Fearon, DJ Darek Mazzone

(Nectar) Malian singer-guitarist Vieux Farka Touré is likely first and foremost known as the son of the late, legendary Ali Farka Touré, who so famously brought together the traditional folk sounds of his West African home with North American blues. Vieux carries on his father's legacy, but he draws on more modern aesthetics and a broader range of them (electric blues, soul, funk, reggae, and rock 'n' roll). He shares Ali's finger style guitar chops, his own liquid finger-picked-and-plucked melodies and complex rhythmic structures (he's been called the "Hendrix of the Sahara") paired with chanted or sung vocals in Bambara, French, and Songhai. His band backs with added guitar, low and easy bass tones, and African hand percussion (calabash, djembe). **LEILANI POLK**

THURSDAY 5/4

Lusine, Malidont, Tyler Swan Radio in Tunnels

(Neumos) Ghostly International IDM stalwart and Seattle resident Lusine (aka Jeff McIlwain) has always plumbed the more melodic side of electronic music, and recent shows have seen him embracing the live format with a backing drummer and hypnotizing visuals. Perhaps this sense of renewal is due to his fantastic new album, *Sensorimotor*,

which sees him shedding his previous jaunt into electropop for a wide-screen brand of electronica that adeptly synthesizes the many stylistic strands he's chased over the years. McIlwain's acute ear for detail has made him a fixture of the contemporary IDM set, and over the past 15 years, both he and his label have tried on many styles and identities while maintaining a core aesthetic quality that is tasteful yet adventurous. Catch him top off a night of heady electronics with his distinctively uplifting live set. **NICK ZURKO**

Me First and the Gimme Gimmes, Together Pangea, Kid Congo and the Pink Monkey Birds

(Showbox, all ages) Me First and the Gimme Gimmes are the best gimmick band ever. Formed in 1995 by Fat Mike from NOFX, Spike Slawson from Swingin' Utters, Chris Shiflett from No Use for a Name, and Joey Cape and Dave Raun from Lagwagon, Me First have released eight albums of cover songs ranging from old-school Kenny Loggins jams to more recent hits by Lady Gaga and Christina Aguilera—all played in the signature Fat Wreck Chords/skate-punk style. Regardless of your mood going in, this show is guaranteed to put a smile on your face. Who knew John Denver sounded so punk rock? **KEVIN DIERS**

FRIDAY 5/5

PJ Harvey

(WaMu Theater, all ages) Musicians who keep their own counsel over an extended period

of time represent an all-too-rare phenomenon. Polly Jean Harvey arrived fully formed with her accomplished 1992 debut, *Dry*. It was a critical smash, but like David Bowie, Neil Young, and other major recording artists before her, she refused to make the same record twice. After *Dry* came the ferocious *Rid of Me*, the blues-saturated *To Bring You My Love*, and so on throughout her discography, including 2016's openhearted *The Hope Six Demolition Project*. If some albums work better than others—the wraith-like singing on *White Chalk* was a bit much—she's become a confident performer since her first tentative Seattle gig. In a music world filled with people-pleasers and trend-hoppers, she's the real deal. **KATHY FENNESSY**

The Cave Singers, Chris Cheveyo

(Crocodile) Though the Cave Singers launched with a sound dwelling in meditative folk terrains, the Seattle outfit has done some evolving over five records, getting louder and incorporating striding rock and breezy psychedelic overtones into their songwriting. Last year's *Banshee*—their first album minus label backing and entirely crowd-funded by fans—feels as if it were produced beneath a prairie thundercloud; it's vaguely dark and brooding, marked by washes of airy twanginess and strains of melodica, and with highlights in chugging, guitar-fuzzed lead-off track "That's Why" and the slow strutting groove of "Strip Mine." **LEILANI POLK**

Harry Partch's Oedipus: A Music Dance Drama

(Meany Theater, all ages, March 5–7) Born in 1901 in Oakland, Harry Partch threw away the traditional 12-note scale in favor of his own Greek-inspired and microtonal scale boasting 43 notes, and he invented a cadre of string, percussive, and keyboard instruments that were collectively known as the Instrumentarium. That he achieved this all by the start of his 30s is even more remarkable, though the remaining last decades of his life are largely shrouded in mystery. Having secured the rights from William Butler Yeats to turn the Irish poet's own adaptation of Sophocles's *Oedipus Rex* into an opera in 1934, Partch struggled to secure the financing he required, and that failure combined with his own struggles with the bottle led to an eight-year stint as a hobo. Interest in Partch's work has been increasing since the 1960s, with the past decade offering several momentous stagings of this rare piece of opera that features Sigmund Freud and a cast of Greek figures. This event is essential for fans of truly weird musical performance. **NICK ZURKO**

SATURDAY 5/6

Debate Fest: Raica, Barnett & Coloccia, Tiny Vipers, Nordra, Ashley Bellouin, others

(Columbia City Theater, Royal Room, some shows all ages) Now in its 10th year, Debate Fest remains a low-budget, all-purpose banquet for experimental music of many stripes. Once more, the organizers are keeping it largely Northwest-centric, but their acute ears for underground talent make for another interesting lineup, featuring 24 acts from Seattle, Vashon Island, Olympia, Anacortes, Portland, Oakland, and New York. On the docket: transcendent drones (Ashley Bellouin, L.A. Lungs), electronic-folk fusions (Medina/Walsh, Tiny Vipers, Elkhorn), audacious psych rock (Galaxy Research, Volcanic Pinnacles), guitar-based noise expressionism (Nordra, Pink Void), mutations of electronic songcraft (Barnett + Coloccia, Cruel Diagonals), and radical analog-synth alchemy (Raica). Prepare for a kaleidoscopic array of unusual sounds hitting you from many angles. **DAVE SEGAL**

Magnetic Fields 50 Song Memoir: Parts I & II

(Moore, all ages, May 6–7) Stephin Merritt is a genius, but I'm not gonna blow smoke. The last multi-disc set from the Magnetic Fields, *69 Love Songs*, from 18 years back, he turned up with one solid set, two others that had moments, but, more miss than hit—then somehow convinced anybody who was everybody that this stunt made for a masterpiece. Hope springs eternal for me, especially for geniuses, but I'm not sure what to make of this year's *50 Song Memoir*, where the disc count goes to five (although the songs could have fit on three) and the focus shifts to the self. Has he that much to withdraw from the self? Sign of hope: One new tune has Tetris in it! **ANDREW HAMLIN**

Young Pioneers, Ball Bag, Sky Penis

(Slim's Last Chance) Tonight's rock action at Slim's promises to provide maximum

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CORONA PRESENTS A CINCO DE MAYO EXTRAVAGANZA
herb alpert
tribute featuring
bobby medina
w/ mariachi mexico

SAT/MAY 6 • 8PM
okkervil river - acoustic trio
w/ bird of youth

SUN/MAY 7 • 7:30PM
tony furtado
w/ jill cohn

MON/MAY 8 • 7:30PM
anthony david

TUE/MAY 9 • 7:30PM
johnette napolitano
w/ oleaje flamenco

next • 5/10 dougie maclean
• 5/11 i am rapaport • 5/12 & 13 liz callaway & ann hampton callaway

musicquarium lounge
NEVER A COVER
• 5/3 entremundos quarteto • 5/4 quinn the band • 5/5 happy hour: ranger and the re-arrangers / cinco de mayo party! w/ kareem kandi band • 5/6 paul green jazz/blues quartet • 5/7 brian nova jazz jam • 5/8 tba • 5/9 jim basnight
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MALIDONT +
TYLER SWAN RADIO IN TUNNELS

FRIDAY 5/5
HOME SWEET HOME
CHARLIE AND THE RAYS +
LOWLANDS + SLEEPING LESSONS

SATURDAY 5/6
COM TRUISE + CLARK

SUNDAY 5/7
GEOGRAPHER

MONDAY 5/8
PNB ROCK

TUESDAY 5/9
THE THURSTON MOORE GROUP

THURSDAY 5/11
ODDISEE & GOOD COMPNY
OLIVIER ST. LOUIS

SATURDAY 5/13
THE DIP
THE TRUE LOVES + WHITNEY MONGÉ

SATURDAY 5/20
DAVID BAZAN
SEAN LANE

BARBOZA
COMING UP NEXT

FRIDAY 5/5
GOOD CO
THE DEBAUCHERAUNTES

SATURDAY 5/6
DONTE PEACE
HUEY P + JOEY KASH,
SHAWN WEEZ + TAE-O THE DJ

TUESDAY 5/9
POMO
HARRISON BROME

THURSDAY 5/11
FLEETMAC WOOD

SATURDAY 5/13
JESSY LANZA
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THINGS TO DO MUSIC



PJ Harvey
Fri May 5
at WaMu Theater

satisfaction via some young and pioneering sounds from the Young Pioneers. The Pioneers, of course, are Olympia’s favorite aged, buttoned-down, mid-’80s punks; over their on/off existence, they’ve always seemed to kick up some kinda sonic revolution with their melodic and raw underground rock ‘n’ roll. And opening tonight will be the hefty, stretched-tight-at-the-seams Ball Bag, a trio that play “classic,” mid-tempo, Northwest-style dirgey punk, and Sky Penis, who will be laying down their self-described “PunkAss Metal Heavy Riffadelic Noise.” Let’s hope they’ll also play their great cover of Richard Berry’s “Have Love, Will Travel.” **MIKE NIPPER**

Seth Nehil, Cameron Shafii, RM Francis
(Chapel Performance Space, all ages) Jason E. Anderson’s Gift Tapes/DRAFT events at Chapel invariably inhabit the most elevated spheres of experimental music. (Too bad tonight’s show conflicts with the similarly ambitious Debacle Fest.) But if you find yourself in Wallingford, check out this exceptional bill. Portland’s Seth Nehil purveys a panoply of provocative tones and unexpected dynamics in pieces that fuse minimalism, drone, noise, and rarefied strains of IDM. Seattle-based computer musicians Cameron Shafii and RM

Francis delve into similar risky territory, their compositions and improvisations perpetually keeping you on tenterhooks, as they venture into ever more complex realms of audio surrealism. **DAVE SEGAL**

Com Truise, Clark
(Neumos) Ghostly International mainstay Com Truise has been a reliable purveyor of well-scrubbed, down-tempo, digital funk for the last seven years. His facility for alluring watercolor melodies, spacious atmospheres, and functional, head-nodding rhythms offers easy access to a neon-lit world of escapism. Since 2001, England’s Chris Clark has been cranking out challenging, unpredictable electronic music for the legendary Warp label. Unified by a vibrantly diverse sonic palette, eerie ambience, and wizardly beat programming, Clark’s output comes to ultra-vivid fruition in live contexts. Anyone who saw him slay at the 2012 Decibel Fest can testify to that. Clark’s new *Death Peak* LP continues his hot streak, finding fresh ways to revamp the elegant convolutions of Aphex Twin circa *SAW 1* and *...I Care Because You Do*. **DAVE SEGAL**

Son Volt, Anders Parker
(Crocodile, all ages) When Uncle Tupelo’s Jeff Tweedy and Jay Farrar parted ways in 1994, the former went on to start Wilco and stretch his legs beyond that band’s original sound, while the latter founded Son Volt and remained kicking up his boot heels in alternative-country domains. After two decades of recording, Son Volt follow their tried-and-true formula of alt twang and honky tonk tight and well, and though their new eighth album, *Notes of Blue*, doesn’t reinvent the

Continued ►

HIGHLINE

Wednesday, May 3
Mechanisms presents
DAWN OF ASHES
Project F
9 PM \$9 - \$10

Friday, May 5
SAZERAC ORCHESTRA
Butterflies of Death, Carrion Crows
9 PM \$10 - \$12

Saturday, May 6
Mechanismus & Musikwerks Presents:
VELVET ACID CHRIST
DSTR
9 PM \$15 - \$20

Wednesday, May 10
ICE TEETH
OOZER, Vampyre
9:30 PM \$7

Friday, May 12
DANCE WITH THE DEAD
Wolftron
9 PM \$12 - \$14

Saturday, May 13
PILLORIAN (EX AGALLOCH)
Nest
Isenordal
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Sunday, May 14
CONAN
North, He Whose Ox Is Gored,
Serial Hawk
9 PM \$12 - \$15

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SATURDAY, MAY 6
DEBACLE FEST

WEDNESDAY, MAY 10
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BILL MIZE, ERIC TINGSTAD,
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EVERY THURS: CRASH THE GLASS
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5/12 YOUNG-CHHAYLEE, DREW MARTIN,
AND ALBERTA
5/20 CHAMPAGNE SUNDAY

COMING UP
5/12 CYRILLE GOSSELIN
5/13 GOLDNWOLF
5/14 RONNDA CADLE
5/18 KEEP ON SINGING!
5/19 CATIE CURTIS
5/20 STRIPPED SCREW BURLESQUE
5/21 HOLLY NEAR
5/23 SMINO
5/26 ALL GAS NO BRAKES
6/3 & 6/4 SEAPROG
7/1 JESSIE REYEZ

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WALSHY FIRE (OF MAJOR LAZER)
Yungg Trip, Selecta Element

5.5 Friday (Dance/Live EDM)
MOON HOOCH
The Cumbieros, DJ Solid Sound

5.6 Saturday (Reggae)
TOMORROWS BAD SEEDS

5.7 Sunday (Folk/Bluegrass)
CROW AND THE CANYON
Alwynn & Joliff, Rain City Ramblers

5.9 Tuesday (Hip Hop)
STARLITO AND DON TRIP
Scotty ATL, Red Dot, DJ Tony Goods,
Cam the Mac, Dirtay

5.10 Wednesday (Seattle Beer Week)
SCOTT PEMBERTON BAND & RUST ON THE RAILS
Presented by Bale Breaker. NO COVER!

5.11 Thursday (Electronic)
SIMIAN MOBILE DISCO
Pezner, Kid Hops

5.12 Friday (Pop/Dance)
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#All4Doras, DJ NisMode

5.13 Saturday (Electronic)
MARTYPARTY
Willdabeast, Mike iLL, Torbjørn

5.14 Sunday (Electronic)
JOE GODDARD

UP & COMING

EVERY MONDAY: MOJAM

5.17 ERIC TOLLEFSON BAND
5.18 MELTDOWN SHOWDOWN
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MUSHROOM JAZZ
5.21 TOO MANY ZOOZ
5.23 DEVIN SINHA
5.24 TEEBS
5.25 "A GALAXY FAR, FAR
AWAY...THE CONCERT"
VAUDEVILLE ETIQUETTE
5.26 PIGS ON THE WING
5.27 LA INÉDITA
6.1 ANDY COE BAND
6.2 80s VS 90s
6.3 NITE WAVE
6.4 FRAMEWORKS
6.7 THE HIGH COUNCIL
6.8 MADCHILD
6.9 POOR MAN'S WHISKEY
6.10 CLINTON FEARON
6.11 JAH9
6.13 THE BLACK SEEDS
6.14 TARRUS RILEY
6.15 THE GREYBOY ALLSTARS
&16 (2 NIGHTS!)
6.17 DOPAPOD
6.20 THE SKINTS
6.21 JOHN NEMETH
6.23 EASY STAR ALL-STARS
6.29 ATASH
6.30 SHAFTY (PHISH TRIBUTE)
7.8 CES CRU
7.15 NIGHTMARES ON WAX
7.27 PREZIDENT BROWN
7.29 PRINCE & MJ
8.23 TALKING DREADS
9.20 BLACK UHURU



THE ANSWERS TOUR
SOMO
MAY 31 | 8:30PM

CASHMERE CAT with KINGDOM MAY 5 9:00PM	CORINNE BAILEY RAE with JAMILA WOODS JUNE 6 8:30PM
POINT BREAK LIVE! MAY 6 9:30PM	MICHAEL IAN BLACK JUNE 8 8:00PM
TESTAMENT with SEPULTURA + PRONG MAY 11 6:30PM	THE SPECIALS JUNE 13 8:00PM
FLIGHT TO MARS with THUNDERPUSSY MAY 12 9:00PM	KEXP & SHOWBOX PRESENT JURASSIC 5 JUNE 22 9:00PM
KONGOS with MOTHER MOTHER MAY 14 8:00PM	25TH ANNIVERSARY TOUR MXPX JULY 7 & 8 8:00PM





- 5.5 **Cinco de Mayo Fiesta w/ Alma y Azúcar**
- 5.6 **Debauché Fest 2017**
- 5.7 **Blue Janes CD Release**
- 5.9 **Seward Park Audubon Presents:**
Tim Egan- The Big Burn: Teddy Roosevelt and the Fire that Saved America
- 5.13 **Madre Flamenca**
- 5.17 **Piano Starts Here: The Music of Earl Hines / Mary-Lou Williams**
- 5.18 **Mi casa es tu casa! A benefit for the Seattle / King County Coalition on Homelessness**
- 5.19 **The Soliloquies of Roberta Flack and Donny Hathaway**
- 5.24 **Bob Dylan at 76 in '67**
- 5.25 **Mokoomba**
- 6.3 **Danny Newcomb CD Release w/ Carrie Akre and DJ Maxwell Edison**

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Tuesdays: The Suffering Fuckheads
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ALT 102.9 PRESENTS EVERCLEAR with VERTICAL HORIZON + FASTBALL MAY 12 8:00PM	RODRIGO Y GABRIELA with RYAN SHERIDAN MAY 24 8:00PM
BLUE OCTOBER with HARVARD OF THE SOUTH MAY 19 8:00PM	BUSH with THE KICKBACK MAY 30 8:00PM

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THINGS TO DO MUSIC

wheel, it is more heavily soaked in vintage blues and folk influences, and has more electric-guitar rocking and acoustic-guitar plucking. The result is a mix of whiskey-drenched barn burners and melancholic balladry with plenty of drawling warbles, croons, and barroom howls. **LEILANI POLK**

SUNDAY 5/7

World Beat Sundays

(Timbre Room) Situated above underground-electronic-music mecca Krenwerk, Timbre Room has been making strides recently to broaden its menu of musical offerings, delving into ambient, dub, post-punk, and psych rock. (Full disclosure: I did a night there in late April.) Part of that expansive agenda includes World Beat Sundays, a new daytime patio party to welcome the warmer months; it revolves around hot-blooded genres like dancehall, Afrobeat, reggae, and hip-hop. The event will be hosted by a rotating cast of local DJs such as Slow, Mory, Element, Jersey Brown, Dmoon, and S plaza. The drink specials include \$2 beers and \$4 wells. **DAVE SEGAL**

MONDAY 5/8

Granddaddy, Caveman

(Neptune, all ages) Some people resent the culture of bands reuniting to capitalize on more a fortuitous zeitgeist relationship than they enjoyed the first time around. That's fine. But here's what I think: Anything—ANYTHING—that makes the world safe for more music by Granddaddy is to be embraced, applauded, *thanked*. After only a few months, the new record, *Last Place*, has become an indispensable

continuation of *Under the Western Freeway* (released by Seattle label Will Records in 1997—eternal respect), *The Sophtware Slump* (2000), and to a somewhat lesser extent *Sunday* (2003) and a handful of beloved EPs. All are set alight by the vaguely sci-fi pastoralia of the band's indie-pop dynamics—a hint of unease lines the tranquility—and Jason Lytle's incomparably dusky tenor voice, singing melodies you feel you were born knowing. Life is horrible, it's true. But how bad can it be when Granddaddy are recording and playing shows, y'know? **SEAN NELSON**

Gruesome, Violent Hallucinations, Ka'Atun, Oxygen Destroyer

(Studio Seven, all ages) Matt Harvey is one of a rare breed: a death-metal guitarist who is also a singer-songwriter. Throughout his long career in bands like Exhumed and Gravehill, he's managed to outline a definite style of his own, involving both chugging low-string riffs and melodic flourishes. The songs he writes have a lyrical voice of their own, as well, violent but humorous and self-deprecating. In his latest project, Gruesome, Matt pays tribute to deceased death-metal singer-songwriter Chuck Schuldiner. Gruesome play songs in the style of Schuldiner's main project, Death, but are not a cover band. Even in the form of extended homage, Harvey's unique personality rears its gory head. **JOSEPH SCHAFER**

Lil Peep

(Chop Suey, all ages) Lil Peep would not exist in the clickbait pantheon of his current form if not for our recurring trend climate. As music, fashion, and art trends cycle heavily in circular

time, what you'd hoped would die out 15 years ago is back in full effect. Usually billed as hip-hop, but definitely more like if you half passed out next to your toilet and started murmuring the lyrics to a Dashboard Confessional track, Lil Peep's style of emo-inspired fanny-pack (not even backpack) rap is slow, simple, and has fewer bars than a Salt Lake City suburb. The dude is Aaron Carter for UNIF, an amalgam of pop trends for a new youth movement, the one of privilege, convenience, and easy-target marketing. **KIM SELLING**

TUESDAY 5/9

The Thurston Moore Group

(Neumos) There are several unassailable truths regarding Thurston Moore: He's got a nasty habit of making great music. His legacy of willing art-punk to life through Sonic Youth will jog on forever. And he is an unbearable tool. Like many dudes of the holier-than-thou school of rock, Moore has acted for years as the put-upon savior of the genre, which is fair due to his entrenched influence over decades of music, but also bullshit considering how many other talented artists have been churning out hits for just as long and generally take less air out of the room. Since the divorce-heard-round-the-world, Moore has played with black-metal supergroup Twilight, created a one-off with Chelsea Light Moving, and released an album through his own Thurston Moore Group, now on tour. All of this looks like the precursor to an Elvis Costello-like reign: continuing to put out album after album in his wiry, intimately myopic style in exploration of classics that can't be re-created, but can and will be rehashed. **KIM SELLING**

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CONVICTIONS / VERSUS / TIME SPENT

TUES 5/16 7PM
SHINING
REVENGE / WOLFHAMMER / WYTHRE / SACRAMENT OV IMPURITY

THU 5/18 6:30PM 21+ OVER
Y & T
KILLER BEE (FROM SWEDEN) / DARKHORSE / ONE GUN SHY

SAT 5/20 6PM
EVERGREY
SEVEN KINGDOMS / NEED / ASCENDIA / PROZACK STAPLE / CONVERGENCE

MON 5/22 6PM
XANDRIA
KOBRA & THE LOTUS / ONCE HUMAN / WHAT THOU WILT / VESUVIAN

THURS 5/25 7P @ THE SHOWBOX
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ALL THEM WITCHES
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5/16 PEYOTE UGLY, 5/17 THE STRAY BIRDS
5/18 THE GREYHOUNDS

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EVAN FLORY-BARNES

FRI MAY 19
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SHYMAN EDDO! AUG 18 & 19 • SIMPLE PLAN! SEPT 2 & 3
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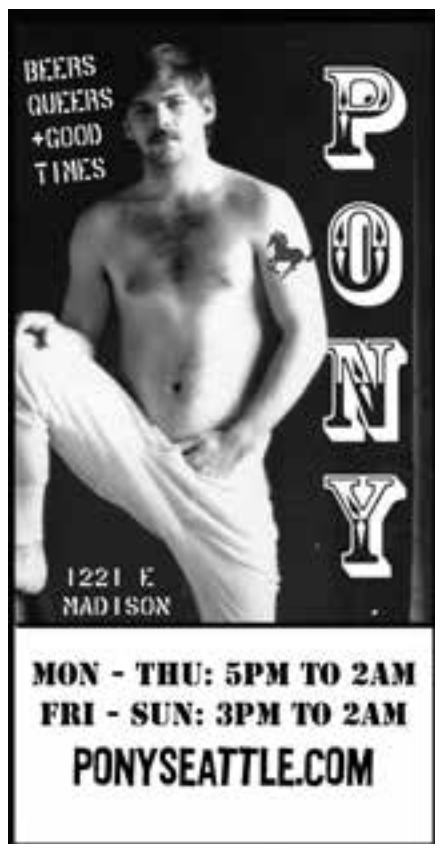


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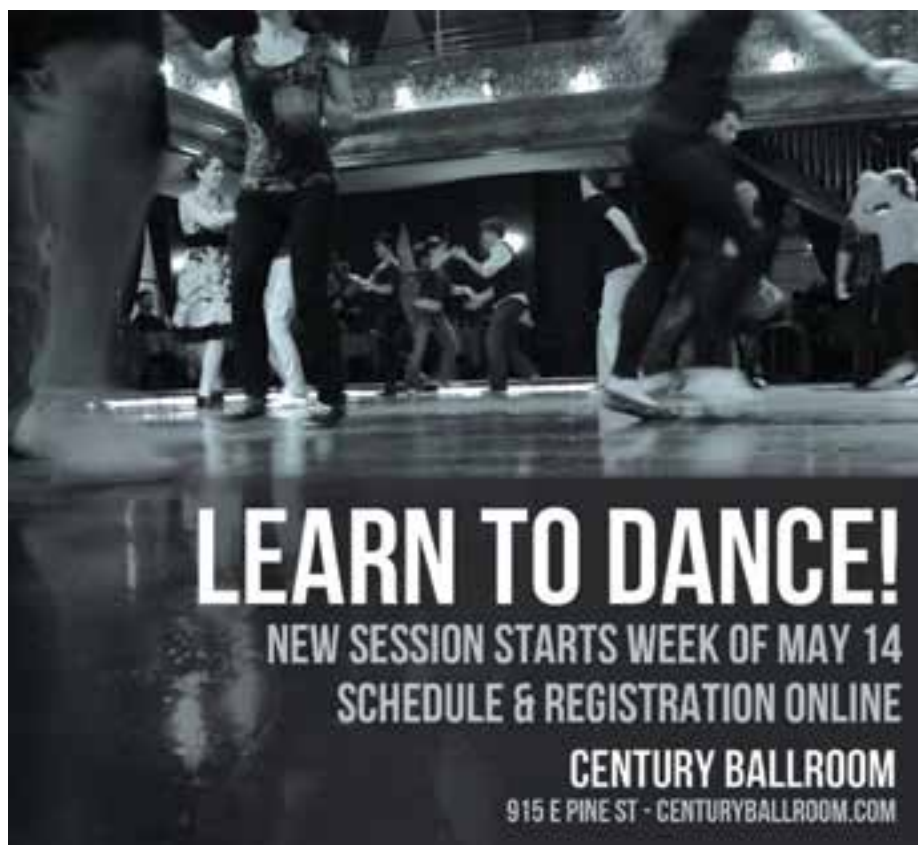
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WED 5/3

LIVE MUSIC

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★ **BLACK LODGE** Pile, Gnarlwhal, Great Grandpa, Slow Code, 8 pm, \$5-\$10

★ **THE FUNHOUSE** CJ Ramone, Big Eyes, Communist Eyes, 7 pm, \$13/\$15

HIGHWAY 99 Drummerboy with Guests, 8 pm, \$7

★ **NEPTUNE THEATRE** An Evening with David Crosby & Friends, 8 pm, \$53-\$265

RENDEZVOUS Coyote Lovely, 6 pm, \$10

SEAMONSTER Rippin' Chicken, 9:30 pm, \$5

SLIM'S LAST CHANCE Ese, Bugs, The Shovelheads, 9 pm, \$7

SUBSTATION TBASA's Lo-Fi All Stars #89: Lolai Capes, Eryn Bent, Wade Phillips, Paul Thibault, Patrick Galactic, 8 pm, \$6

SUNSET TAVERN Leif Vollebakk with Arran Fagan, 9 pm, \$12

TRACTOR TAVERN Micky & The Motorcars with Jeff Crosby & the Refugees, 8 pm, \$15

JAZZ

ANCHOR PUB Pilchuck Big Band Jazz, free

★ **JAZZ ALLEY** Bill Charlap Trio, \$28.50

★ **MOLLUSK** Jeff Ferguson's Triangular Jazztet, 7-10 pm, free

★ **THE ROYAL ROOM** Roxy Coss, 7:30 pm, \$15

★ **TRIPLE DOOR** Anat Cohen & Trio Brasileiro, 7:30 pm, \$27/\$30

VITO'S RESTAURANT & LOUNGE Bar Tabac, 9 pm

DJ

CONTOUR Depth, 9 pm, free

FOUNDATION SUBstance Wednesdays, 10 pm, \$0-10

LO-FI Loving Touch, 9 pm-2 am, free

NEIGHBOURS Level Up 18+: DJ ALO, 9 pm, \$10

Q NIGHTCLUB Forms: My Nu Leng & Redlight, 9 pm-2 am, \$11

THURS 5/4

LIVE MUSIC

BARBOZA Barns Courtney with Foxtrax, 8 pm, \$15

BLUE MOON TAVERN Fian, Celestial Navigation, Modern Day Astronauts, 9 pm, \$7

THE CLOUD ROOM White Baby Grand Series with Shenandoah Davis & Friends, 5:30-7:30 pm

COLUMBIA CITY THEATRE Crash the Glass, 8 pm

CONOR BYRNE Michael Trew Band, Dave Webb, Cellar Bells, 8 pm, \$8

EL CORAZON Okilly Dokilly, Beatallica, Breaker Breaker, 8 pm, \$13/\$15

THE FUNHOUSE Substratum, Nasty Bits, Kings of Cavalier, K'Atun, 8 pm, \$8/\$10

HIGH DIVE Marmalade, 8 pm, \$6

HIGHWAY 99 Chris Eger Band, 8 pm, \$7

★ **KEYARENA** Chris Tomlin, 7 pm, \$19-\$70

LO-FI Sacri Monti, Josephine Chopper, Michael

Wohl, 8 pm

★ **NECTAR** Walshy Fire, Yungg Trip, Selecta Element, 8 pm, \$12/\$15

PONY Ecklund Presents: Back-Lash!, 9 pm, \$5

RENDEZVOUS A Top Shelf Birthday Party, 9:45 pm, \$10

SUBSTATION Balsa, Western Spiders, Knuckle Sandwich, 8 pm, \$8

SUNSET TAVERN The Builders and the Butchers, Cold Soda, New Move, 9 pm, \$10

TRACTOR TAVERN Liz Vice with Moorea Masa, 8 pm, \$12

JAZZ

★ **JAZZ ALLEY** Eliane Elias, 7:30 pm, \$34.50

PONCHO CONCERT HALL Helen Sung Quartet, 8 pm, \$10-\$18

DJ

CONTOUR Jaded: DJs Jades & Morgueanne, 9 pm, free

★ **CROCODILE** Vinyl Church, 9 pm-1 am, \$2

GRIM'S Special Blends, 8 pm-2 am, free

★ **HAVANA** Sophisticated Mama, 9 pm, free

★ **MERCURY** Sex.Wav, 9 pm, \$3/\$5

PONY Ecklund Presents: Back-Lash!, 9 pm, \$5

Q NIGHTCLUB Studio 4/4: Denney, 9 pm-2 am, \$11

R PLACE Thirsty Thursday, 9 pm, free

THE CARLILE ROOM Brian Yeager and DJ Mcki, 10 pm, free

TIMBRE ROOM Butt Day: Ill Camino and Riff Raff, 5-9 pm, free; subMerge Biophilia: Michael Manahan and Rob Noble, 9 pm-2 am, \$5

TRINITY Art On The Rocks, 6-10 pm, free

CLASSICAL

★ **NEPTUNE THEATRE** Eighth Blackbird with Will Oldham, 7:30 pm, \$35

★ **SEATTLE ART MUSEUM** Ladies Musical Club, 12-1 pm, free

FRI 5/5

LIVE MUSIC

★ **20/20 CYCLE** Miscomings, Silent Era, Softboys, 8-11 pm, \$5-\$10

BARBOZA Good Co with Debaucherauntes, 7 pm, \$10/\$12

BLUE MOON TAVERN Black Giraffe, The Wildish, Guests, 9 pm, \$7

COLUMBIA CITY THEATRE Thadayeus & the Electrofunks, 7:30 pm, \$20; Al Holbrook, 8 pm, free

CONOR BYRNE Kate Lynn Logan, Cloud Person, Michael Carlos, 9 pm, \$8

HIGH DIVE Jupe Jupe, Killer Workout, Trick Candles, 8 pm, \$8/\$12

HIGHLINE Sazerac Orchestra with Butterflies of Death, 9 pm, \$10/\$12

HIGHWAY 99 Nick Moss Band, 8 pm, \$17

THE MOON (BIG BLDG) Jacob Jaffe, Dog Mountain, People with Bodies, The Co Founder, 8-11 pm, \$5-\$10

★ **NECTAR** Moon Hooch, Cumbieros, DJ Solid Sound: Cinco de Mayo Party, 8 pm, \$14/\$18

★ **NEPTUNE THEATRE** Drew Holcomb & The

Neighbors with Stephen Kellogg, 7:30 pm, \$18.50/\$23.50

NEUMOS Home Sweet Home, Charlie & The Rays, Lowlands, Sleeping Lessons, 8 pm, \$10/\$12

RED LOUNGE Christopher Martin, 10 pm-2 am, \$35

SHOWBOX Cashmere Cat, 9 pm, \$21.75/\$25

SKYLARK CAFE & CLUB Elvis and Storm Rider, 9 pm-1 am, \$7

SLIM'S LAST CHANCE The Shivering Denizens, Disco Cowboys, Gunn & The Barbarians, 9 pm, \$7

SUBSTATION Andhim's West Side Story, 10 pm-3:59 am, \$20

SUNSET TAVERN The Family Curse, The Gods Themselves, Mirror Ferrari, 9 pm, \$10

TIMBRE ROOM Molly Burch, Great Spiders, Mini Blinds, 7-10 pm, \$8/\$10

TRACTOR TAVERN All Them Witches with Idle Bloom, 9 pm, \$12

VICTORY LOUNGE RIP, Dealer, Ferrari Boys, blouseusaQuartet, 8:30 pm-midnight, \$5/\$8

JAZZ

★ **JAZZ ALLEY** Eliane Elias, 9:30 pm, \$34.50

DJ

ASTON MANOR House Party Fridays, 10 pm-2 am, \$20

BALLROOM Rendezvous Fridays, 10 pm, free

BARBOZA Famous Fridays, 10:30 pm, free

CHOP SUEY Candi Pop, 9 pm-2 am, \$5

FOUNDATION Resonate Fridays, 9 pm-2 am, \$15-\$30

HAVANA Viva Havana, 9 pm, \$15

KREMWERK Kyle Geiger, Sone, Justin Collins, 10 pm-3 am, \$10/\$15

MONKEY LOFT DEEP N BASS + Kaos Theory present: LTJ BUKEM, 10 pm-3:59 am

NEIGHBOURS Absolut Fridays, 9 pm-4 am, \$5

★ **PONY** Beefcake, 9 pm, free

R PLACE Transcendence, 9:30 pm, free

★ **RE-BAR** EPIC with Droog, 10 pm-3 am, \$15

STAGE SEATTLE Kulture Fridays: #AfroCaribbean Nights, 10 pm-2 am, free

TIMBRE ROOM Passage: Karl Kamakahi, Joey Webb & Vagabond Superstar, 10 pm-2 am, \$10

VERMILLION Session Fridays, 10 pm-2 am, free

CLASSICAL

BENAROYA HALL Italian Masters, 8 pm, \$21-\$77

★ **CHAPEL PERFORMANCE**

SPACE Seattle Composers' Salon, 8 pm, \$5-\$15

★ **RESONANCE AT SOMA**

TOWERS Songs of a Wayfarer, 8-10 pm, \$20

ST. MARK'S CATHEDRAL Concert On The Flentrop Organ, 7:30 pm, \$15/\$25

SAT 5/6

LIVE MUSIC

BARBOZA Donte Peace, Joey Ka\$h, Shawn Weez, Tae-o The DJ, 7 pm, \$8/\$12

BLUE MOON TAVERN MKB Ultra, Giants in the Trees, Guests, 9 pm, \$10

CONOR BYRNE Kathryn Claire and Guests, 6 pm, \$6

DARRELL'S TAVERN A Benefit for JAIL GUITAR DOORS Featuring the Music of The Stooges and MC5, 9 pm-2 am, \$8

★ **EL CORAZON** Delain, Hammerfall, Zero Down, Skelator, 7 pm, \$25-\$75

★ **EMERALD QUEEN CASINO** Keith Sweat, 8:30 pm, \$30-\$45

THE FUNHOUSE ★ The Animal In Me, Set to Stun, Varsity, Dreaming Awake, 2:30 pm, \$8/\$10; Millhous, BombSquad, Potbelly, KCB, 9 pm, \$6/\$8

THE FUSE BOX MOTO TAVERN Crawling On, Truckers Lemonade, Just Like Jeremiah, 8 pm, free

HARD ROCK CAFE MVP: Michael Jackson vs. Prince, 8 pm-1 am, \$15/\$20

HIGH DIVE Brass Monkeys with Alki Jones, 8 pm, \$8/\$10

HIGHLINE Velvet Acid Christ and DSTR, 9 pm, \$15/\$20

HIGHWAY 99 Andy Stokes Band, 8 pm, \$20

THE KRAKEN BAR & LOUNGE The Hop Monsters, Zero Hero, Phantom Racer, Hot Won't Quit, 9 pm-2 am, \$7

LUCKY LIQUOR Mad Macks, Viva Mescal, Mojo Barnes, 8:30 pm, \$5/\$8

NECTAR Tomorrows Bad Seeds with Valley Green, 9 pm, \$13

★ **NEPTUNE THEATRE** Gnash with Guests, 7:30 pm, \$18.50/\$23.50

★ **SHOWBOX SODO** Flogging Molly, The White Buffalo, Dylan Walshe, 8 pm, \$35/\$40

SUNSET TAVERN Federale, Kingdom of the Holy Sun, The Purrs, 9 pm, \$10

TIMBRE ROOM Squall — Noise Happy Hour: Gel-Sol, THAW, V Bulman, 7-10 pm, \$5

TRACTOR TAVERN Timber Timbre with Wooden Sky, 8 pm, \$18

★ **TRIPLE DOOR** Okkervil River with Bird of Youth, 8 pm, \$27/\$31

VICTORY LOUNGE Tincho, Boat Race Weekend, Happy Heartbreak, Flying Fish Cove, 8:30 pm, \$8

JAZZ

★ **JAZZ ALLEY** Eliane Elias, 9:30 pm, \$34.50

VITO'S RESTAURANT & LOUNGE The Tarantellas, 6-9 pm, free

DJ

ASTON MANOR NRG Saturday, 10 pm-2 am, free

BALLARD LOFT DJ Saturdays, 10 pm, free

BALLROOM Sinful Saturdays, 9 pm, free

BALTIC ROOM Crave Saturdays, 10 pm

BARBOZA Hey Now, 10:30 pm, free

CHOP SUEY Dance Yourself Clean, 9 pm, Free/\$5

CONTOUR Europa Night with Misha Grin, 10 pm, \$10

FOUNDATION Elevate Saturdays, \$15-30

HAVANA Havana Social, 9 pm, \$15

KREMWERK SIN: End: The DJ, 10 pm-2 am, \$5

NEIGHBOURS Powermix, 8 pm-4 am, \$5

RE-BAR Night Crush,

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10:30 pm-3 am, \$0-\$20

STAGE SEATTLE Vice
Saturdays, 10 pm-2 am,
Free/\$15

STUDIO SEVEN FilthFest,
8 pm, \$20-\$40

TIMBRE ROOM No
Request Line Launch Party,
10 pm, \$10

TRINITY Reload Saturdays,
9 pm, free

★ **WAMU THEATER**
Bliss: Transcendence,
6:30 pm, \$47-\$92

CLASSICAL

BENAROYA HALL Italian
Masters, 8 pm, \$21-\$77;
● **Magic Circle Mime** The
Listener, 11 am, \$15-\$20;
Antigoni Goni, 7:30 pm,
\$38

★ **MCCAW HALL** The
Magic Flute, \$25-\$292

SUN 5/7

LIVE MUSIC

● **EL CORAZON** Real
Friends, Have Mercy, Tiny
Moving Parts, Broadside,
Nothing, Nowhere, 5:30
pm, \$20/\$24

● **THE FUNHOUSE** Icon
For Hire, Assuming We
Survive, October Sky, 6 pm,
\$13/\$15

HIGH DIVE Theories of
Flight, The Lightweight
Champs, Static &
Surrender, 8 pm, \$6/\$8

HIGHLINE Horror
Vacui, Countdown to
Armageddon, Arcane,
9 pm, \$8/\$10

NECTAR Crow & The
Canyon, Alwyn & Jolliff,
Rain City Ramblers, 8 pm,
\$8/\$12

● **NEUMOS** Geographer
with Nine Pound Shadow,
8 pm, \$16/\$18

● **THE ROYAL ROOM** Blue
Janes CD Release Show,
8 pm, \$10

● **STUDIO SEVEN**
Boondox, Blaze Ya Dead
Homie, Minister Makobre,
Lab Ratz, Randum45, Toxic
Leaf, KST Blunt Trauma,
Severed The Impaler,
Concrete, 7 pm, \$15/\$20

SUBSTATION Scatter Their
Own with Daisy Chain,
8 pm, \$8

SUNSET TAVERN The Magic
Beans, 8 pm, \$12

TRACTOR TAVERN Kiefer
Sutherland, 7:30 pm

TRIPLE DOOR Tony
Furtado with Jill Cohn, 7:30
pm, \$15/\$18

VICTORY LOUNGE Curse
League, Cool Pants, Yufi64,
Don Forgettii, 8 pm, \$5/\$8

JAZZ

★ **JAZZ ALLEY** Eliane Elias,
7:30 pm, \$34.50

TRIPLE DOOR Brian Nova
Jazz Jam, 7 pm, free

★ **TULA'S** Jim Cutler
Jazz Orchestra, 7:30 pm,
\$10

**VITO'S RESTAURANT
& LOUNGE** ★ The Ron
Weinstein Trio, 9:30 pm,
free; Xitlalic Faraday,
6-9 pm

DJ

BALTIC ROOM
Resurrection Sundays,
9 pm-2 am, \$5

CONTOUR Top A Top,
9 pm, free

KREMWERK Fraktured, 9
pm-2 am, free

NEIGHBOURS Noche
Latino, 10 pm-2 am, \$5

PONY The World's Tiniest
Tea Dance, 4-9 pm, free

R PLACE Homo Hop,
10 pm

★ **RE-BAR** Flammable,
10 pm-3 am, \$10

CLASSICAL

● **BRECHEMIN
AUDITORIUM**
Intersections: Music,
Words, and Pictures,
4:30 pm, free

★ **MCCAW HALL** The
Magic Flute, \$25-\$292

● **PLYMOUTH
CONGREGATIONAL
CHURCH** Seattle Festival
Orchestra, 3 pm, \$10/\$20

★ **ST. MARK'S
CATHEDRAL** Compline
Choir, 9:30 pm, free

MON 5/8

LIVE MUSIC

12TH AVENUE ARTS Comics
& Live Music with Clyde
and Rae, 6 pm, free

AQUA BY EL GAUCHO Jerry
Frank, 6 pm, free

CAPITOL CIDER Monday
Night Jam — "Cider
Sessions", 9:30 pm-1 am,
free

CONOR BYRNE Bluegrass
Jam, 8:30 pm, free

LUCKY LIQUOR Sid Law,
3-6 pm

● **MOORE THEATRE** An
Intimate Evening with Lea
Michele, 7:30 pm, \$50.25-
\$70.25

● **NEUMOS** PNB Rock,
8 pm, \$22/\$25

● **TRIPLE DOOR** Anthony
David, 7:30 pm, \$20/\$25

TULA'S Triskaidekband,
7:30-10:30 pm, \$13

JAZZ

THE ROYAL ROOM The
Salute Sessions, 10 pm, free

DJ

BALTIC ROOM Jam Jam,
9 pm, \$10

★ **BAR SUE** Motown on
Mondays, 10 pm, free

CLASSICAL

● **BENAROYA HALL**
Watjen Concert Organ
Recital & Demonstration,
12:30 pm, free; Ensign
Symphony & Chorus:
Mother's Day Tribute,
7:30 pm, \$18-\$38

★ **MCCAW HALL**
The Magic Flute, \$25-\$292

TUE 5/9

LIVE MUSIC

BARBOZA Pomo, 8 pm, \$15

CHOP SUEY Regrets, ELIA,
Bad Saint, 8 pm, \$8

NECTAR Starlito & Don
Trip, Scotty ATL, Red Dot,
DJ Tony Goods, Cam the
Mac, Dirtay, 8 pm, \$15/\$18

NEPTUNE THEATRE Aimee
Mann with Jonathan
Coulton, 8 pm, \$33.50

SHADOWLAND Starlite
Singer/Songwriter
Showcase, 9 pm, free

● **SHOWBOX SODO** Jamey
Johnson with Margo Price
& Brent Cobb, 7:30 pm,
\$35/\$40

● **STUDIO SEVEN** Dead
Horse Trauma and Guests,
7 pm, \$10/\$12

● **TRIPLE DOOR** Johnette
Napolitano with The
Division Men, 7:30 pm,
\$32-\$42

● **VERA PROJECT** Charly
Bliss, Dude York, Gobbinjr,
7:30 pm, \$10/\$12

JAZZ

★ **JAZZ ALLEY** Stanton
Moore with Guests,
7:30 pm, \$30.50

● **THE ROYAL ROOM**
Jared T. Hall: Hallways
Album Release, 8 pm, \$12

TULA'S Emerald City Jazz
Orchestra, 7:30 pm, \$10

DJ

BALTIC ROOM Drum &
Bass Tuesdays, 10 pm, free

★ **HAVANA** Real Love '90s,
9 pm, \$5/Free

CLASSICAL

BENAROYA HALL
Windborne's The Music
of Prince with The Seattle
Symphony, 7:30 pm, \$36-
\$100

★ **MCCAW HALL** The
Magic Flute, \$25-\$292

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The Magnetic Fields' 50 Song Memoir Is a Glorious Letdown

BY RICH SMITH

Stephin Merritt sounds like a hunchback singing Cole Porter songs from a bell tower in the city of true romance, and I love him every second for it. He and his Magnetic Fields have made a career out of stress-testing the diamond-cut pop song. They distort the fuck out of it, dunk it in irony, sandblast it with spite—and yet each one comes out gleaming and impossible to resist. The songs work every time because their pleasures—witty rhymes and arrangements, beginning-middle-end storytelling—are ancient.

So I can tell you I was very excited to rip the plastic off his brand-new *50 Song Memoir*, out now from Nonesuch Records, and to listen to the whole thing a million times. And I was just as excited to learn that he's going to play the entire album over the course of two nights (May 6 and 7) at the Moore.

The record is Merritt's 50th birthday present to himself, with each track representing a year of his life, from 1966 to 2015. You can find more fodder for numerology in his interview with *Vice*'s Mary H.K. Choi. There are 50 different instruments on the album, seven instruments per song, and each of those seven instruments is played at least once in seven different songs. That leaves one song—I think it's "91: The Day I Finally..."—where Merritt is just playing stuff that's sitting around his house—pots and pans, toys, etc.

It's unfair, but it's impossible not to compare this new opus with *69 Love Songs*, one of the last and greatest musical achievements

of the 20th century. If you don't have a five-paragraph essay in your brain about each one of those 69 songs, I am envious of you. Stop reading this article and go listen to that album. Your life is about to get so much better.

As for the rest of us: Though the Magnetic Fields almost always organize their

albums around some kind of theme—in *i*, every song starts with the first-person singular pronoun; in *Distortion*, all the songs are distorted—the ambition of these two albums are similar; and so the expectation that *50 Song Memoir* will share the same orbit with *69 Love Songs* is high.

I am not so excited to tell you that, in a world where *69 Love Songs* exists, *50 Song Memoir* is a letdown. Several of the tracks, though, do stand comfortably beside Merritt's best work. Here are the greatest hits:

'66: Wonder Where I'm

From: Exactly the kind of jaunty but slightly melancholy and searching song needed to address any memoir's initial and central question, which is one of origins. Where is anyone really from? The best lines are the closer: "All the seashells tossed upon the shore contain the oceanic hum. They know where they're from. I wonder where I'm from?"

'74: No: A country gospel call-and-response about the nonexistence of God. "Is

there a place dead loved ones go? Is there a source of wisdom that will see you through? Will there be peace in our time? *No.*" Fucking perfect.

'77: Life Ain't All Bad: The album's theme song, one of extreme disdain for a father figure. Hate songs of this caliber are rare and exquisite and to be treasured. If I could quote this whole song, I would, but Merritt savoring every second of the following lines in his low, rumbling voice is tops: "When I write my memoirs, you will read them with pain and with shame. You'll be searching in vain for your name, for your bleak, insignificant name."

'85: Why I'm Not a Teenager: One of the many moving songs on this album wherein Merritt discusses openly the way the AIDS epidemic haunted his life. For him, being a teenager is a time when "you never get paid, and you never get laid, and you're full of these stupid hormones, and just then they come out with AIDS!"

'86: How I Failed Ethics: Aural pornography for Poindexters who have absolutely no qualms with lyrics such as "I declared morality an offshoot of aesthetics and got a failing C for my defiance. So next semester I back to divinity school trotted, proverbial tail not between my legs, and spent the whole course positing my own ethical system, while other college students emptied kegs." Marry me.

'91: The Day I Finally...: As Merritt

sings about the day he finally kills himself or dies, he puts the pop song through the most strenuous stress test he's ever devised. He's basically just hitting pots and pans, playing a toy piano, and clapping.

'96: I'm Sad! The song in which Merritt gives himself a lifetime achievement award for being the person who hates himself and his music the most.

'02: Be True to Your Bar: A drunk's *cri de coeur*. A call to frequent the places you say you actually love. This should be Seattle's new anthem.

'04: Cold-Blooded Man: Is it a song about people who love only people who are terrible to them, or is it a song reprimanding the United States for electing president George W. Bush again? It's both!

'12: You Can Never Go Back to New York: Because you can't.

'15: Somebody's Fetish: Concluding a 50-song album with a honking little clown tune about there being a little something for everyone, as it were, so completely embodies Merritt's genius for self-deprecation that it almost redeems the entire project. In a brief coda, a sweet, mournful, Irish-fiddle flourish saves the irony with just the right amount of lyrical sincerity.

If the album included only these songs, plus a couple other ones about starting bands, Merritt would have successfully covered the broad strokes of his life and kept only the very best tracks. The record would be gemlike in the way his songs are gemlike. But nobody likes a backseat producer.

And anyway, having to endure a few filler songs isn't the reason why *50* doesn't beat *69*. The problem is that the object of affection in *69 Love Songs* is the love song itself, an abstract and useful form people need in order to live. Where else can we (safely) visit our old girlfriends if not in the cafes and bars of old love songs? How else might we test the depths of our new affections if not through the *yous* and *I's* of the same? And don't say "film" or "books." We sing before we learn to speak, dick.

The object of affection in *50 Song Memoir*, however, is Stephin Merritt, whose memoirs are only interesting insofar as other people's memoirs are interesting. The pleasure lies in identifying with the universal awkwardnesses of childhood and adolescence, and also in learning the lessons of high school and beyond. We couldn't possibly love him more than we love ourselves, and being able to love our precious little problems is what *69 Love Songs* allows us to do.

Merritt says he won't put out another high-numbered song project until he's 100 years old. If that's the case, I hope he lives for another thousand years. But even if he manages to do that, it's hard to conceive of him ever producing an album as good as the one he made 18 years ago.

What's an artist supposed to do with that?

To answer this question, we turn to Art Garfunkel. In a letter he wrote to his younger self, which was published on *CBS This Morning* in 2013, he describes the pain of losing his angelic voice and then gives himself the following advice about moving on with life: "Go to a lower key."

I don't think it's possible for Merritt to hit a lower key, but it's true that *50 Song Memoir* doesn't quite reach the bar set by *69 Love Songs*. Which is fine. That's one of the highest bars there is. ■

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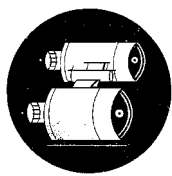
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PHOTO BY MAGGIE MOLLOY, MUSIC JOURNALIST AT SECOND INVERSION AND CLASSICAL KING FM 98.1

PARTCH INSTRUMENTS *New Harmonic Canon I*, the nearly seven-foot-tall *Kithara II*, and the *Surrogate Kithara*.



JOANNE DEPUE



JOANNE DEPUE

The Voice

UW School of Music Offers a Rare Performance of Harry Partch's *Oedipus*

BY NICK ZURKO

Music history still doesn't seem to know what to make of Harry Partch. A committed outsider whose staggering accomplishments within the first 33 years of his life brought him to national attention, Partch's dedication to esoteric principles kept him at arm's length from a wide audience. His steadfast belief in the complex microtonal scale—which basically posits that an octave contains 43 notes, as opposed to the standard 12—and the otherworldly instruments he created to play it have made him a well-known outlier. And an influential one.

A small and dedicated group of musicians have seen to it that Partch's music and concepts are still taught at the University of Washington's School of Music, where his assemblage of musical creations (aka the Instrumentarium) has been housed since 2014. On May 5-7, the department is presenting one of Partch's most notorious and least-performed works, *Oedipus: A Music Theater Drama* at Meany Theater.

Harry Partch: *Oedipus*

Meany Theater
May 5-7

In a life full of fascinating achievements, Partch's staging of Irish poet William Butler Yeats's 1928 adaptation of Sophocles's *Oedipus Rex* remains one of the most dramatic. Only two performances of the piece were held during his lifetime, in 1952 and 1954.

Oedipus remains a relatively obscure entry in Partch's body of work (which is saying something), and little is known of his life in the period during which it was conceived. The composer claimed to have met with Yeats on his trip to Europe in 1934 and received the poet's blessing to use his translation of the tragedy. But he ended up writing his own text after Yeats's estate denied him the continued use of the poet's translation after the initial 1952 performance.

Even those who have committed themselves

to the study and performance of the composer's works—like University of Washington's Charles Corey, the current warden of Partch's Instrumentarium—are still discovering new facets to the musical drama.

DISTINCTIVE IMPRESSION

Born in Oakland, California, in 1901 and raised in Benson, Arizona, Partch knew from a young age that he was gay and found himself inclined to befriending those considered to be on the margins of society (including the future silent-film star Ramon Novarro, with whom he would later have a pre-stardom affair). The railway outpost in Benson enabled a young Partch to engage with travelers from all over the country, planting the seed for a lifelong fixation with travel.

Meanwhile, as he began to delve deeper into his studies and started developing his own theories, Partch bemoaned the instrumental abstraction championed by Western music. He blamed Bach for an overemphasis on musical instrument specialization and the canonization of an "equal temperament tuning" that isolated Western music from synthesizing other cultures' musical traditions.

A dedicated student of history, Partch saw that the 12-tone tempered scale was a relatively recent innovation in the Western musical tradition, one that came into dominance through the rise of keyboard music, and in particular the piano. Even as late as the 18th century, some keyboards were manufactured with additional black keys to allow for the distinct tuning of sharps and flats, allowing for alternate tuning systems that went beyond 12 notes.

For Partch, it seemed absurd that some-

thing as nuanced as the human voice could be captured in just 12 tones. He believed that music should capture all the notes we glide through in the course of ordinary human speech, that each one was its own viable tone. Using both Pythagorean mathematical theory and non-Western systems of musical tuning, he conceived of "microtonality," a scale in which a single "octave" contained 43 notes.

Western music modified the voice to match the instruments humans created; Partch inverted the hierarchy, placing the voice at the center of his musical universe. In his 1949 book *Genesis of a Music*, Partch called the spoken word "the distinctive expression my constitutional makeup was best fitted for." In order to realize his new microtonal compositions, the composer, then in his 20s, began making his own instruments and giving them whimsical names like the Chromelodeon, Harmonic Canon, and Spoils of War (made out of seven artillery casings). These creations grew in scale, yielding the Diamond Marimba and the seven-foot-tall string instrument Kithara II. Today, they require around 2,000 square feet to house properly.

Text was central to Partch's compositions from early on, and his sources were varied. He set the words of the eighth-century Chinese poet Li Po to music in "An Encounter in the Field." In "The Letter," the composer



MAGGIE MOLLOY

CHARLES COREY *On the Chromelodeon.*

sought to capture the natural rhythms of the words in a letter from a hobo friend.

As his arsenal of instruments grew, Partch's compositions started to veer toward the musical abstraction he had so forcefully decried in *Genesis*. But he was on to another discarded concept: the ritualistic quality of music.

According to Corey, who played in a 2005 staging of *Oedipus*, Partch saw his creations as "instruments [that] just happened to convene and could do nothing else but tell this story." The people playing those instruments had to learn a whole new type of choreography, which Partch called "corporeality." This concept reflected the fact that to play his unwieldy instruments required the use of a musician's entire body—including the voice.

He would dress them in elaborate outfits as a means to get away from the "mundane and the pedestrian" and even shed their identities as mere musicians. "There's just something fantastical, some power behind the drama and music," Corey says.

SPEAKING OF YOUNG THUG

After his death in 1974, Partch's Instrumentarium came under the watch of Danlee Mitchell and later the composer Dean Drummond, who in 1999 moved the collection to Montclair State University in New Jersey. It was there that Ridge Theater put on the third official staging of *Oedipus* in 2005, following a concert performance in New York City in 1999.

The 2005 performances reset the travails of *Oedipus* within the office of Sigmund Freud. The UW staging of the opera, in which Corey will serve as musical director, will hew much closer to Partch's original design and text.

While Corey is uncertain about the future of the Partch program at UW, he pledges to stick around to ensure that Partch's teachings are passed to a new generation of music students inspired by his do-it-yourself mentality.

Performers like Young Thug and Lil Yachty and their detuning of Auto-Tune have created a body of contemporary rap music that seems to embrace the eerie microtones that Partch sought to capture. Having built a grand theory around its infinite nuances, Partch would likely be fascinated by the ways technology continues to allow performers to augment the human voice.

And with Corey and the University of Washington continuing to introduce Partch's work to audiences, Partch's place in music history is still being written. We have only begun to grasp this enigmatic composer's continued relevance. ■



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After 14 Years, *Point Break Live!* Returns to Seattle for One Night Only

BY RICH SMITH



JENNIFER BROSKI

Jaime Keeling's *Point Break Live!* is a ha-ha-fun drunken dorm room idea gone terrifically right. Take Kathryn Bigelow's tubular surfer-bro action-adventure bank-robber film starring Keanu Reeves and Patrick Swayze (RIP), put it in a theater, keep all the best lines, also keep all the water and blood, and then, just to add that extra special something, cast the show's lead role from the audience each night.

That's right, Seattle. If you buy a ticket to *Point Break Live!* at the Showbox this Saturday, May 6, you can audition for the role of special agent Johnny Utah. It'll be you up onstage in the pouring rain, erotically handcuffed to surfer guru and gang leader Bodhi, trying to decide whether to do your duty as an officer of the law and bring him to justice or do your dude-ty as a brah and let him ride that ultimate wave. *Vaya con dios.*

Besides the sun-beaten bros, two other important figures will dominate the stage that night. One is NYC stunt double Jo-anne Lee, who spends a lot of time kicking the men and taking over for Johnny Utah when it's time to do the technically complicated action sequences. The other is Keeling, a five-foot-two spark plug from Arkansas who plays director Kathryn Bigelow with lots of authority and raw aggression.

In an empty theater at Northwest Film Forum last Saturday, I witnessed Keeling running rehearsals for the show like a grizzled campaign manager trying to whip a doughy politician into shape. She showed the actors how best to toss the plastic machine guns, demonstrated the way to sniff a comically large line of cocaine like you mean it, and with her spiky Southern accent corrected actors who flubbed their lines.

"It's New Zealand!" she shouted to the actor playing Bodhi, who accidentally said he wasn't going to paddle his way to Australia. "New Zealand! You need to get that right. People really love that line!"

She'd know: Keeling created *Point Break Live!* while she was living in Seattle back in 2003, and she's been running it ever since. What began as drunken playacting with her and a few of her roommates eventually grew into a fully staged production at the Little Theatre (which eventually became Washington Ensemble Theatre, which is now Ritual House of Yoga).

The original cast included all the members of a death-metal band called Doomsday 1999.

Three actors from that original performance will take the stage this weekend as well. Brandon Bay will play the burnout guitarist, Spenser Hoyt will do his best Gary Busey impression as coke-sniffing FBI mentor Pappas, and Peter Carrs will reprise his role as Bodhi, 14 years later.

The Seattle performances back in the day were wildly successful. They sold out their original and extended runs, and the show ended up going to the Olympia Film Festival the following year. In 2007, it got picked up in Los Angeles, and now it's that city's longest-running live show.

Along the way, Keeling won a court battle against a production company that was an investor in the LA show. The production company continued to do the show without paying her royalties. After a few long, hard years, she found someone to take her case pro bono, and she eventually won her own show back.

"Now my copyright is super fucking enforced because there was a federal fucking judge and an entire goddamn jury who say I fucking own this shit," she said to me at Saint John's Bar after the rehearsal. "Copyright law students will study my case in the future."

Now, in addition to the LA shows, Keeling oversees about 14 East Coast performances each year, playing to a crowd of 250 to 650 per night.

Despite the fact that every iteration of *Point Break Live!* is one giant, satisfying "fuck you" to that production company, she's thinking about licensing the show to focus on creating new work, but she's wary of making a call one way or another. She doesn't want it to turn into a pro-bro show.

"It's a feminist show. It's about making fun of bros," she said. Then she added: "It's also about ladies being able to wild out. It's like, 'You can be the director of all these dudes. Own it. Take up the space.'"

Though it meant driving all the way out here from New York with a car full of tropical props, bringing the show back to Seattle with that message is important for Keeling. This was the place where she flourished, the place that was open to her silly idea, the place that finally, to some degree, accepted her. She wants to remind people that still may yet be possible. ■



BOOKS

Patricia Lockwood's Howlingly Funny Family Portrait, *Priestdaddy*

BY RICH SMITH

Patricia Lockwood possesses a wild, formidable, and completely original intelligence. Nobody writes like her. Nobody thinks like her. Her two incredible books of poetry (*Balloon Pop Outlaw Black* and *Motherland Fatherland Homelandsexuals*), her criticism ("Is it Work?"), her political writing ("Lost in Trumplandia"), and, yes, her Twitter feed, prove she's the smartest kid in class no matter the subject, and also the one who tells the best poop jokes.

She brings this talent to bear in her new—and I cannot stress this point enough—*fucking hilarious* memoir, *Priestdaddy*.

Though it emerges subtly over the course of several vignettes, the story she tells in the book falls into an increasingly familiar and tragic narrative that people associate with "millennials."

After a few years of skipping around the country and looking for work, Lockwood and her husband, Jason, finally settle in Savannah, Georgia, a place where "diapered, moody horses clopped by at all hours pulling carriages of kindhearted tourists." Lockwood toils all day at her writing desk, while Jason grinds it out at the local newspaper. Just when some form of stability seems within reach, a medical emergency wipes out their bank account and the two are forced to move to St. Louis, Missouri, home of the Cardinals, Anheuser-Busch products, police brutality, radioactive waste from West Lake Landfill, and Lockwood's parents, who set aside a sewing room in anticipation of their arrival.

From reading her poetry, I'd always assumed that Lockwood was the love child of Virginia Woolf's ghost, Joe Wenderoth, and the leprechaun from *Leprechaun: Back 2 tha Hood*. But the truth is much stranger.

Lockwood draws her father as a cartoonishly conspiratorial conservative who joined the priesthood later in life through some kind of loophole. He's a dad turned up to 11. A man of the cloth, but also a man of the "ass-rock" guitar solo. He cooks bacon by the pound and descends from a long line of people for whom "unrestrained conversational tooting was considered a form of self-expression."

Her mother's wildness is as apparent but more bottled. She's an extremely Catholic woman who Lockwood thinks "is best described in terms of her Danger Face, which is organized around the information that somewhere in America, a house is on fire."

As we all do with our parents, Lockwood profoundly, if reluctantly, identifies with these people. Almost all the raw material that makes her writing unique seems to come from them. She's inherited her father's goofy but powerful facility with language, as well as her mother's intense love of puns and knowing disposition.

This pair would be the villains of any other memoir. But they're so magnetic that despising them or blaming them for anyone's personal shortcomings seems beside the point. They are, after all, lovingly supporting their daughter and her husband in their time of need. So instead of running them through some psychoanalytic sausage grinder, Lockwood simply reports on their behavior.

Along the way, she walks us in and out of churches and rectories, rendering the sacred profane so skillfully and with such humor that it's hard to imagine even the most pious taking much um-

brage at the insults. She describes a priest, for instance, as "a sort of strict male witch," and a rose window above an altar as "the universe's final orifice, dilated beyond human imagining." But the church isn't the only object of her jokes. At one point, Lockwood describes her sister as "a jaguar who went through human puberty."

It's easy to get swept up in the pure bodily joy of reading one of Lockwood's descriptions, but it's a mistake to think she's just showing off. The *wackiness* of her metaphors and the intensity of her humor is directly proportional to the wackiness that animates the minds of her subjects. The fear of big-city crime, the intense need to adhere to gender norms, the homoerotic love of Jesus—it's all pitched at the same height as Lockwood's imagery.

The book is not all jokes. Throughout, Lockwood slips in the little self-reflective passages endemic to the genre, but she does it with a good poet's ear for profundity. Her meditations on abortion, child rape in the Catholic Church, inheritance, and failure hit you in the chest as hard as her humor hits you in the belly.

But for every hard-earned moment of solemnity, there's a chapter titled "The Cum Queens of Hyatt Place." If you see *Priestdaddy* lying on a table in a bookstore, pick it up and read that chapter. If you don't laugh like a drunk Santa in front of everybody in the store, then there's a good chance you won't like this book. If you do like it, well, then, welcome to the family. ■



PHOTO BY GREG HOAX/PHOTO ILLUSTRATION BY JESSICA STEIN

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FILM



The Guardians of the Galaxy Return, and They're in Their Feelings

BY WM. STEVEN HUMPHREY

Growing up in the Silver Age of Marvel comics, I strongly preferred the adventures of Spider-Man, Hulk, and Daredevil to those of Superman, Batman, and Green Lantern... because the latter group had zero feels. The DC characters rarely turned inward on themselves, except to occasionally express some vague apprehension over lackluster romances or having their secret identities exposed. Meanwhile—regardless of their extraordinary abilities—the Marvel characters seemed to be just as insecure, doubtful, and in search of themselves as 12-year-old me. There was a connection established there between comic and reader—and while today's cinematic offerings from Marvel Studios are generally more action-oriented than emotionally based, the *Guardians of the Galaxy* movies are solidly in their feelings.

The first *Guardians* was an origin tale, featuring five emotionally broken characters: Peter Quill (Chris Pratt), an Earth kid kidnapped from his dying mother by space pirates, who later grows up to give himself the ostentatious name “Star-Lord”; Gamora (Zoe Saldana), a green-skinned warrior princess who rebels against her adopted intergalactic dictator dad; Drax (Dave Bautista), a man-mountain bent on revenge against those who murdered his family; Rocket (voiced by Bradley Cooper), a genetically altered b-hole raccoon; and Groot (voiced by Vin Diesel), a walking tree who... umm, you know... is Groot. All had serious bones to pick with the people who wronged them, but eventually they overcame their hard-earned defensiveness to band together, put others first, and save the galaxy.

As *Guardians of the Galaxy Vol. 2* begins, not much has changed. Quill still mourns his dead mom and wonders about his mysterious missing dad, while failing to manage his attraction to Gamora—who's still paying for the sins of her father by locking herself in mortal

combat with her cybernetically-enhanced sister, Nebula (Karen Gillan). Meanwhile, Rocket remains a butthole, Drax maintains his hilariously oblivious but good-intentioned nature, and Groot is now “Baby Groot,” with all the goddamn adorableness the name implies. So what's the main difference between the two movies? This time, writer/director James Gunn doubles down on the feelings.

Don't get it twisted—there is still action aplenty and legitimately clever gags (usually involving the self-involvement of outer-space people). But if the first *Guardians* was about characters who hide their emotions, this one allows everyone's inner demons and insecurities to be exposed for the entire galaxy to see—in between fierce, frenetic battles with gold-faced supremacists and universe-destroying megalomaniacs, of course.

All in all, there's nothing really *wrong* here, per se. If you enjoyed the first *Guardians*, you'll love the second, even if the shiny veneer of newness has somewhat dulled. However, the standard problems with Marvel Studios' movies remain: They jam too many characters in, so none get the solid fleshing out they deserve, and the self-referential Marvel Easter eggs are numerous, in full effect, and, at this point, solidly annoying.

So cut it out, or at least dial it back.

That being said, stack *Guardians* up against the dour tubs of crap put out by Warner Bros. (*Batman v Superman*), and it's pretty clear my quibbles are of the smallest variety. The music is uniformly great, the jokes are whip-smart and delightful, the action scenes are exciting CGI works of art, the characters are identifiable and lovable, and BABY GROOT IS (as mentioned earlier) GODDAMN ADORABLE. While the characters of *Guardians of the Galaxy Vol. 2* may be mired in their feelings, at least they have them—and aren't afraid to show them. ■

Guardians of the Galaxy Vol. 2
dir. James Gunn

Stack *Guardians* up against the dour tubs of crap put out by Warner Bros. (*Batman v Superman*), and it's clear my quibbles are of the smallest variety.

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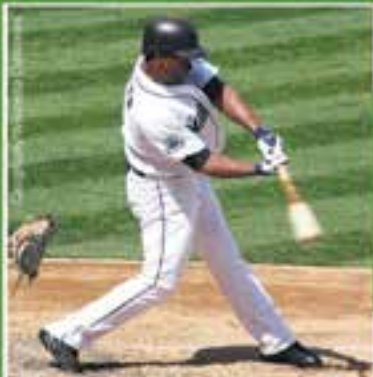
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JESSICA STEIN

Seattle Beer Week: Best Bets

These Five Breweries Are Must-Visit Places

BY TOBIAS COUGHLIN-BOGUE

Seattle Beer Week is officially upon us (May 4-14), and there will be beer everywhere. Probably even on your shoes, depending on how hard you lean into the festivities. While there are plenty of events both wacky and wonderful held during the 11-day stretch, it's primarily about the beer. Thus, I offer you a list of recommended stops based principally on the quality of their offerings. Cheers!

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Full disclosure: I used to sling pints for these folks. But aside from that fact, they make great beers and they do it with remarkable consistency; I worked there for nearly two years, and not once did I try a beer that was bad. Some are exceptional (their Hopvine IPA won best in show at the prestigious Brussels Beer Challenge), some are not my jam, but absolutely none are unpalatable. That's no small feat in craft brewing. I'm particularly fond of their hoppy American-style saison. Also, the menu by chef Martin Conquest is one of Sodo's best-kept secrets. Or was, I guess. Whoops. (3901 First Ave S)

Seapine Brewing Company

Working at Schooner burned me out on IPA. All of Schooner's beer is good, but much of it is hoppy as hell, and my time there gave me a serious overdose of that aromatic flower. Seapine's light-bodied, slightly citrusy IPA—seemingly always on tap at Hooverville, my subsequent bar gig—is the beer that brought me back into the Northwest IPA fold. My neighborhood bar always seems to have Seapine's Ur-Pils on hand, too, and I've even experimented with their Mosaic Pale. So far, I'm stoked on all of it. Their owner is also one of the most uncannily positive people I've ever met, so go grab a pint and soak up some of that sunny energy. (2959 Utah Ave S)

Cloudburst Brewing

Steve Luke, Cloudburst's founder/owner, is the former head brewer at Elysian Fields, and he left to start Cloudburst shortly after Elysian sold to AB InBev. The rumor mill would love to say he quit in protest, but it sounds like he just wanted to make his own magic. Considering he's the dude who conjured up the ever-popular Space Dust IPA and ran Elysian's sour/natural

ferment program, it's safe to say he's got a few delicious tricks up his sleeve. Beer-wise, how can you not go with the Wu-Tang-referencing citra/simcoe DIPA *Deadly Melody*? *Wu-Tang Forever* was an instant classic and so is *Cloudburst*. (2116 Western Ave)

Holy Mountain Brewing

Holy Mountain will challenge your palate in the best way possible. You will not find a standard-issue Northwest IPA, or anything resembling an IPA, really. You will, however, find explorations into the far side of fermentation (lots of *brettanomyces* action!) that will force you to drink outside of your comfort zone, and you will love it. They're also super into metal (the music, not the material), which makes for some fun beer names. I'm a big fan of the *Witchfinder*, a funky brett saison that always gets *Witchfinder General's* "Friends of Hell" stuck in my head. Perhaps that's not inappropriate, as Holy

Mountain also made a beer called *Satan Is Real*. (1421 Elliott Ave W)

Stoup Brewing

Stoup bills its offerings as "the art and science of beer." It is both, being a partnership between a food-and-beer-loving scientist, his similarly gastronomically-and-scientifically-inclined wife, and a biology teacher/cicerone friend of theirs. There are lots of great breweries in Ballard (it was hard to leave out Reuben's Brews!), but Stoup's beer sets it apart. Their Robust Porter, for example, is like the dark-beer-loving Emperor Palpatine to my pilsner-snob Anakin Skywalker: It converts me to the dark side every time. You've also gotta love the adroitly named T2R Haymaker—the T2R is our tongue's bitterness receptor, and the beer is a self-described "hop bomb," brewed to play well with its namesake taste bud. (1108 NW 52nd St) ■

The "Haze Craze" Hits Washington

BY MICHAEL RIETMULDER

The Pacific Northwest has a proud India pale ale tradition. This here's hop country, and no brewers on earth, except those bronzed SoCal hop mongers, can lay claim to the modern IPA crown like our royal fermenters.

However, a new wave of IPA—championed by guys with funny accents—is encroaching from the East, challenging the West Coast's hoppy supremacy. The so-called Northeast-style IPA, marked by its hazy appearance and bursts of tropical fruit, is the hottest beer trend of the moment.

Until recently, Washington beer geeks had to scour beer-trading websites for lauded progenitors like the Alchemist's *Heady Topper*. Now local versions—from Urban Family Brewing Co.'s murky *Pulp Control* to Fremont Brewing's



JESSICA STEIN

URBAN FAMILY BREWING Making some of Seattle's best hazy IPAs, including the *Madam*, *Small Island*, and *Replicator*.

beach-fruit fragrance, it's the as-seen-on-Instagram haziness that gets the most attention. For Robbins, that opaque turbidity isn't really the point. Rather, it's a byproduct of using a fruity British yeast strain, wheat, and flaked oats for body and immense dry-hopping with oily American hops (three times as much as Reuben's *Crikey* IPA).

While New England breweries—namely the raved-about Alchemist and Hill Farmstead in Vermont—are often cited as the style's originators, Spencer argues it's tough to credit any brewery or region with pioneering the "hazy" IPA. When the Silver City brew dude came up in the late 1980s and early '90s, hazy IPAs were commonplace, simply as a result of available ingredients and brewing processes of the time.

Instead it's drinkers who have come around on cloudier beers, Spencer contends. *Heady Topper* has been one of the country's most coveted brews for roughly a decade, but it wasn't until the past year or so that the "haze craze" swept the Left Coast and everywhere in between. "It's become more widely known now," Robbins says. "If we had done it back in March of 2015 [when his *Crush* series idea was hatched], I think that would have freaked a lot of people out."

Given its proliferation in Seattle and beyond, there doesn't seem to be much of a coastal IPA rivalry. Still, who would have thought Northeast brewers could teach our Northwest IPA kings hoppy new tricks?

"Well, I wouldn't go that far," Spencer says with a chuckle. ■

Belmont Station, which drinks like a pineapple beer-mosa—have reached taproom ubiquity. "Ten years ago in the Northwest, for most IPAs, it was an IBUs arms race," says Reuben's Brews founder Adam Robbins, using shorthand for international bittering units. "You want to pucker your mouth out as hard as you can. Whereas now we're coming off of that, thankfully. Most of our beers, we don't lead with piercing IBUs... It's all about balance."

Balance was once a dirty word among hop heads who came to equate "hoppy" with the bracing bitterness common in West Coast IPAs. Northeast IPAs, on the other hand, typically shun bitterness for juicy flavor and aroma by shifting most of the hops additions from the boil kettle to the late-stage dry-hopping process, which is all about aroma. Raise a glass of Robbins's last *Double Crush*, the imperial version of his rotating hazy IPA series, and the scent of fresh papaya hits you like sticking your face in a juice bar's blender. The next installment debuts Saturday, May 6, during Reuben's fifth annual Rye Fest, part of Seattle Beer Week.

With these unfiltered ales heavily focused on hop aroma, which fades over time, most brewers recommend drinking them as soon as possible. Don Spencer, brewmaster at Bremerton's standout Silver City Brewery, suggests cracking open his Northeast-inspired *Tropic Haze* IPA (or really any beer) within 90 days of its canning date.

"It's like a bouquet of flowers, man, you want to appreciate it while it's fresh," Spencer maintains.

But for all the flavor driven by the style's

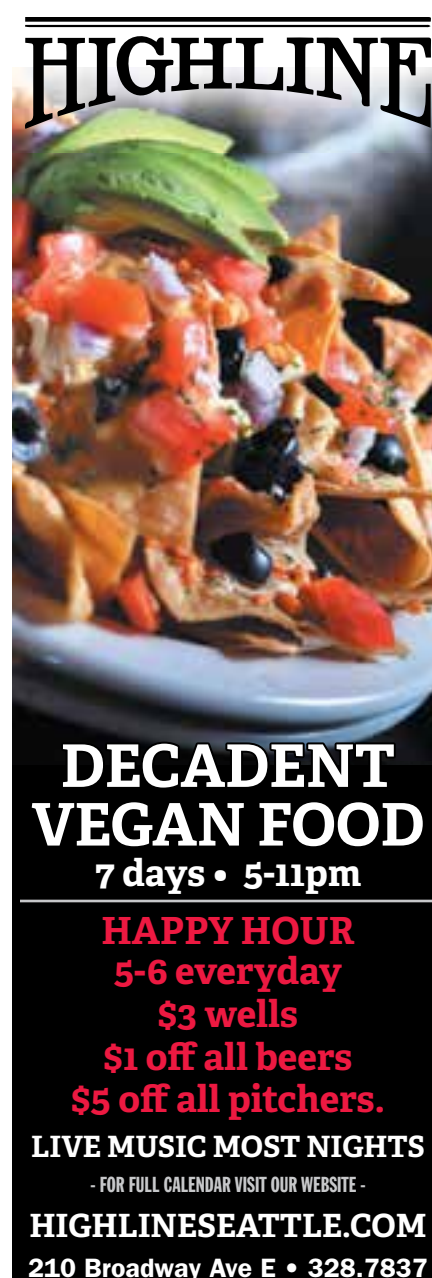


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PERSON OF INTEREST



Warren Etheredge

TEXT BY AMBER CORTES
PHOTO BY STEVE KORN

Warren Etheredge describes himself as a *storyfinder*—"I can mine narrative gold anywhere, from anyone," he claims. And he's amassed more than 3,000 interviews to prove it: from his compelling conversations with guests as host of *The High Bar* to his work helping combat veterans cope with PTSD through the art of storytelling at the Red Badge Project.

Etheredge is also a champion of other people's stories—through his indefatigable support of the Seattle film community over the years. He is one of the founding faculty of TheFilmSchool, the former curator for the 1 Reel Film Festival at Bumbershoot, and a programmer for SIFF and a ton of other local and regional film festivals.

You're now in season five of your show *The High Bar*, where you talk to "people who care about culture that matters." What should listeners look for in the coming weeks?

After four years as a television show, I've now relaunched *The High Bar* as a podcast. This week, author/activist Ijeoma Oluo schools me on intersectionality. Later this season there will be talks with legendary local music maker Sir Mix-A-Lot, *Shrill* author Lindy West, and maverick French chef Jacques Pepin.

Through the podcast and your other work, you've had hundreds (thousands?) of conversations. What's your secret to a perfect conversation?

I've conducted more than 3,500 interviews—nearing 125 for *The High Bar* alone. Here are a few broad takeaways: Allow enough time; meaningful conversations cannot be hurried. Allow for the pause; silence beats constant conversation, you'll learn more. Allow for the discovery; tamp down expectations and enter conversations willing to be changed by them.

How do you keep your cool while talking to famous people?

Honestly, I have never been intimidated by celebrities. I look at it this way: What's the worst that could happen? They'll never speak to me again? Regardless of how "good" I am, that is likely the outcome, so why sweat it? Any awkward moments have been my own doing—not lapses of judgment, per se, but rather flights of fancy that crashed shortly after takeoff.

Perhaps I should *not* have greeted Lewis Black for an hour-long sit-down interview wearing nothing but a leopard-print bathrobe, but when I saw it hanging in the hotel closet, I couldn't resist. The trick to recovery, in every arena and at all times: OWN your choices and keep going. And keep the bathrobe on.

Do you have any recent local film favorites you'd recommend that we catch?

I am desperate for Jo Ardinger and Lisa Hurwitz to complete their feature-length docs, *Personhood* and *The Automat*, respectively. I've seen snippets and am entranced by both. Neil Ferron's *This Brute Land Virginia* will playfully

shock many upon its release. Peter Edlund (*Mixtape Marauders*) is a talent bound to take off. Mark my words.

You've said that Seattle is an easy place "to surround yourself with like-minded people." What do you mean by that?

Dear lord, the homogenous nature of Seattle is near fatal. While we all love validation, the only way to learn, to grow, to thrive is by challenging our ideas and ideals daily. When your audience is like-minded, you become too comfortable. I'd argue your critical skills are bound to atrophy. Seek out intellectual discomfort.

Do you get SAD during the gloomy winter? What's your strategy for dealing with it?

I do not. I like gray and overcast. That said, when we approach the biblical 40 days and nights, it can become a drag. My solution: Give over to it. Binge *The Knick* or *Top of the Lake*, intersperse with *Mike Tyson Mysteries* to stave off suicidal ideation. ■

FREE WILL ASTROLOGY
BY ROB BREZSNY

For the Week of May 3

ARIES (March 21–April 19): Beware of feeling sorry for sharks that yell for help. Beware of trusting coyotes that act like sheep, and sheep that act like coyotes. Beware of nibbling food from jars whose contents are different from what their labels suggest. But wait! “Beware” is not my only message for you. I have these additional announcements: Welcome interlopers if they’re humble and look you in the eyes. Learn all you can from predators and pretenders without imitating them. Take advantage of any change that’s set in motion by agitators who shake up the status quo, even if you don’t like them.

TAURUS (April 20–May 20): When poet Wislawa Szymborska delivered her speech for winning the Nobel Prize, she said that “whatever else we might think of this world—it is astonishing.” She added that for a poet, there really is no such thing as the “ordinary world,” “ordinary life,” and “the ordinary course of events.” In fact, “Nothing is usual or normal. Not a single stone and not a single cloud above it. Not a single day and not a single night after it. And above all, not a single existence, not anyone’s existence in this world.” I offer you her thoughts, Taurus, because I believe that in the next two weeks, you will have an extraordinary potential to feel and act on these truths. You are hereby granted a license to be astonished on a regular basis.

GEMINI (May 21–June 20): Would you consider enrolling in my Self-Pity Seminar? If so, you would learn that obsessing on self-pity is a means to an end, not a morass to get lost in. You would feel sorry for yourself for brief, intense periods so that you could feel proud and brave the rest of the time. For a given period—let’s say three days—you would indulge and indulge and indulge in self-pity until you entirely exhausted that emotion. Then you’d be free to engage in an orgy of self-healing, self-nurturing, and self-celebration. Ready to get started? Ruminates about the ways that people don’t fully appreciate you.

CANCER (June 21–July 22): In a typical conversation, most of us utter too many “uhs,” “likes,” “I means,” and “you knows.” I mean, I’m sure that... uh... you’ll agree that, like, what’s the purpose of, you know, all that pointless noise? But I have some good news to deliver about your personal use of language in the coming weeks, Cancerian. According to my reading of the astrological omens, you’ll have the potential to dramatically lower your reliance on needless filler. But wait, there’s more: Clear thinking and precise speech just might be your superpowers. As a result, your powers of persuasion should intensify. Your ability to advocate for your favorite causes may zoom.

LEO (July 23–Aug 22): In 1668, England named John Dryden its first poet laureate. His literary influence was so monumental that the era in which he published was known as the Age of Dryden. Twentieth-century poetry great T.S. Eliot said he was “the ancestor of nearly all that is best in the poetry of the eighteenth century.” Curiously, Dryden had a low opinion of Shakespeare. “Scarcely intelligible,” he called the Bard, adding: “His whole style is so pestered with figurative expressions that it is as affected as it is coarse.” I foresee a comparable clash of titans in your sphere, Leo. Two major influences may fight it out for supremacy. One embodiment of beauty may be in competition with another. One powerful and persuasive force could oppose another. What will your role be? Mediator? Judge? Neutral observer? Whatever it is, be cagey.

VIRGO (Aug 23–Sept 22): Just this once, and for a limited time only, you have cosmic clearance to load up on sugary treats, leave an empty beer can in the woods, watch stupid TV shows, and act uncool in front of the Beautiful People. Why? Because being totally well-behaved and perfectly composed and strictly pure would compromise your mental health more than being naughty. Besides, if you want to figure out what you are on the road to becoming, you will need to know more about what you’re not.

LIBRA (Sept 23–Oct 22): In addition to fashion tips, advice for the brokenhearted, midlife-crisis support, and career counseling, I sometimes provide you with more mystical help. Like now. So if you need nuts-and-bolts guidance, I hope you’ll have the sense to read a more down-to-earth horoscope. What I want to tell you is that the metaphor of resurrection is your featured theme. You should assume that it’s somehow the answer to every question. Rejoice in the knowledge that although a part of you has died, it will be reborn in a fresh guise.

SCORPIO (Oct 23–Nov 21): “Are you ready for the genie’s favors? Don’t rub the magic lamp unless you are.” That’s the message I saw on an Instagram meme. I immediately thought of you. The truth is that up until recently, you have not been fully prepared for the useful but demanding gifts the genie could offer you. You haven’t had the self-mastery necessary to use the gifts as they’re meant to be used, and therefore they were a bit dangerous to you. But that situation has changed. Although you may still not be fully primed, you’re as ready as you can be. That’s why I say: RUB THE MAGIC LAMP!

SAGITTARIUS (Nov 22–Dec 21): You may have heard the exhortation “Follow your bliss!” which was popularized by mythologist Joseph Campbell. After studying the archetypal stories of many cultures throughout history, he concluded that it was the most important principle driving the success of most heroes. Here’s another way to say it: Identify the job or activity that deeply excites you, and find a way to make it the center of your life. In his later years, Campbell worried that too many people had misinterpreted “Follow your bliss” to mean “Do what comes easily.” That’s all wrong, he said. Anything worth doing takes work and struggle. “Maybe I should have said, ‘Follow your blisters,’” he laughed. I bring this up, Sagittarius, because you are now in an intense “Follow your blisters” phase of following your bliss.

CAPRICORN (Dec 22–Jan 19): The versatile artist Melvin Van Peebles has enjoyed working as a filmmaker, screenwriter, actor, composer, and novelist. One of his more recent efforts was a collaboration with the experimental band the Heliocentrics. Together they created a science-fiction-themed spoken-word poetry album titled *The Last Transmission*. Peebles told NPR, “I haven’t had so much fun with clothes on in years.” If I’m reading the planetary omens correctly Capricorn, you’re either experiencing that level of fun or will soon be doing so.

AQUARIUS (Jan 20–Feb 18): In what ways do you most resemble your mother? Now is a good time to take inventory. Once you identify any mom-like qualities that tend to limit your freedom or lead you away from your dreams, devise a plan to transform them. You may never be able to defuse them entirely, but there’s a lot you can do to minimize the mischief they cause. Be calm but calculating in setting your intention, Aquarius! P.S. In the course of your inventory, you may also find there are ways you are like your mother that are of great value to you. Is there anything you could do to more fully develop their potential?

PISCES (Feb 19–March 20): “We are what we imagine,” writes Piscean author N. Scott Momaday. “Our very existence consists in our imagination of ourselves. Our best destiny is to imagine who and what we are. The greatest tragedy that can befall us is to go unimagined.” Let’s make this passage your inspirational keynote for the coming weeks. It’s a perfect time to realize how much power you have to create yourself through the intelligent and purposeful use of your vivid imagination. (P.S. Here’s a further tip, this time from Cher: “All of us invent ourselves. Some of us just have more imagination than others.”) ■

Homework: Which of your dead ancestors would you most like to talk to? Imagine a conversation with one of them.



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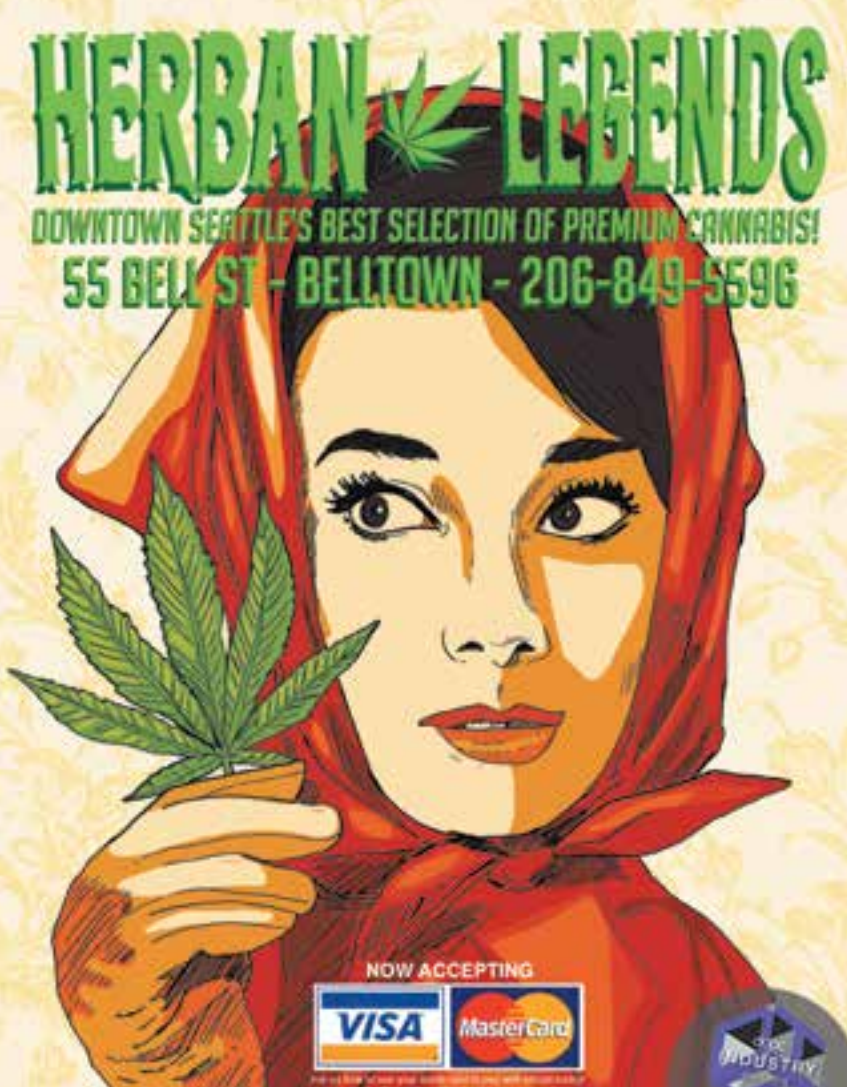
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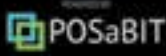
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